Music-1935

Tibbett Says Race Loses Its Music With Culture

EDITOR'S NOTE: The Chicago Defender does not wish to go on record as sharing Mr. Tibbett's opinion. We merely reproduce his story in order that you may read the other side of a question that should interest you.

By CHARLES J. GILCHREST
(In The Chicago Daily News)

Lawrence Tibbett is shocked to find that culture is robbing our Negro people of their traditional laughing-sad music and happy-go-lucky ways.

For generations we have been regaled with American Negro music in the native manner. From that origin came our so-called "blues" songs . . . things of the type of the "St. Louis Blues."

But Tibbett, who broadcasts his Columbia network concert from the WBBM studios in the Wrigley building again this week, finds that all that is changing . . . and he is very sorry. For, with its passing, our country loses something musically, which is strictly American, strictly native to our life.

Not long ago, in great resentment at the intelligentsia of the music world, Tibbett stated that music of the blues type is truly great music. That started a controversy which still rages. So, instead of confining his broadcasts to opera and concert works, Tibbett began singing some of our popular tunes which are native to our shores.

One night he broadcast the "St Louis Blues." Silk hats were shocked. It was sacrilege! To which Tibbett simply grinned.

But what did surprise him was one letter from a Negro girl in Harlem. She wrote that until that time he had been to her the greatest singer in all radioland but that "St. Louis Blues" had knocked him from his pedestal.

"Nowadays," says Tibbett, "white people sing better Colored dialect songs than the Negroes themselves. In fact, Negroes absolutely refuse to sing in their native dialect. Culture is robbing them of their most lovable characteristic . . . their native music in the native manner."

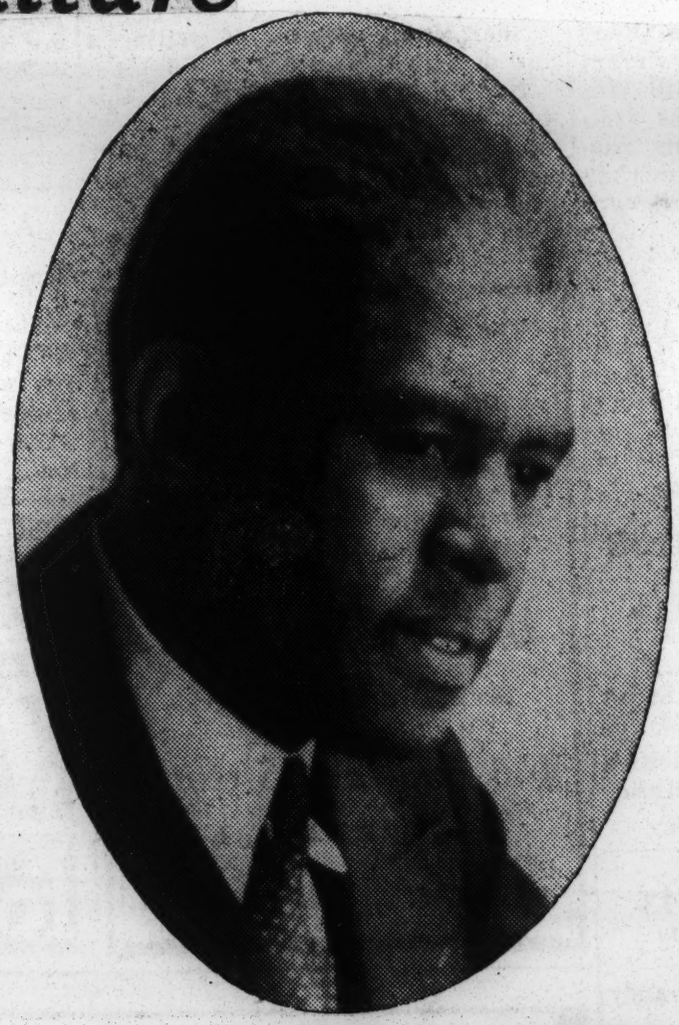
He went on to tell a story that happened in rehearsals for George Gershwin's new American opera, "Porgy and Bess," a truly American Negro opera from which he took some of his numbers for his broadcast from the Chicago studio a week ago.

The Negro chap doing the part of "Porgy" was told to change his position on the stage. Although the stage was a large one, his position at a certain important moment was such that he was obscured from part of the audience. Hence, he was asked to move further forward. Came his reply:

"I am cognizant of the fact this is a large theater. I'll endeavor to improve my position."

That statement—from Porgy—

stunned Tibbett!



ROLAND HAYES

SYMPHONY HALL - - Boston

Sunday Afternoon - Nov. 10

— AT 3:30 —

Tickets: $2.00 - $1.50 - $1.00 — Now on Sale at Box Office

Foster Learned Of Negro And South On Cincinnati Levee, Walters Said

CINCINNATI, O.

NOV 1 1935 ENQUIRER

Cincinnati may claim the honor of having provided the congenial and stimulating atmosphere by which Stephen Collins Foster came to know the Negro and Southern life, Dr. Raymond Walters, President of the University of Cincinnati, declared yesterday at the Foster program in Wilson Memorial Hall.

It was in Cincinnati, Dr. Walters said, that Foster developed his special musical powers and completed his apprenticeship in the writing of popular songs as well as reaching a definite decision to renounce business for a career as a composer.

"From the windows of his brother's commission house, Foster could see the Negroes at work on the levee," Dr. Walters said in a paper on "Stephen Foster and Cincinnati. "He obviously went among them as they sang their folk music, absorbing their rhythm, upon which he was to build his Negro dialect songs. Out of this material was to come 'Old Folks At Home,' 'Old Black Joe,' 'Massa's in de Cold Ground,' and 'My Old Kentucky Home.'"

The great composer is believed to have been ignored by Cincinnati newspapers during his three important years in Cincinnati, from 1846 to 1849, Dr. Walters said. He did, however, have the pleasure of seeing at least one contemporary newspaper reference while a resident of the Queen City, he added.

The single newspaper mention of Foster, Dr. Walters said, appeared in the Daily Gazette June 10, 1847. It served to emphasize the fact that his importance in the development of American folk music was not recognized generally at that time. It said, inaccurately, that Foster had just published a certain song. The song had been published three years before by another man.

Dr. Walters's paper was based largely upon his search among old Cincinnati newspaper files and directories in the campus library of the Historical and Philosophical Society of Ohio and upon a visit he made recently to Foster's niece, Mrs. Evelyn Foster, Morneweck, Detroit.

Josiah K. Lilly, Indianapolis, owner of Foster Hall, in which is gathered the world's largest Fosteriana, presented to the university for its Foster Memorial Room a representative collection of Foster material. The gift was accepted by George H. Warrington, Chairman of the University Board of Directors.

The gift was described by Fletcher Hodges, Jr., research worker at Foster Hall, as one of the most important collections of Foster material in existence and in size and completeness is second only to the Foster Hall collection. He classed Dr. Walters's paper as a vital contribution to Fosteriana.

The program included Foster melodies sung by the University's men's and women's glee club directed by Sherwood Kains with solo parts by James Moore, young Negro concert tenor, a Teachers College graduate student. Herbert G. French, Chairman of the Board of the Cincinnati Institute of Fine Arts, presided.

On the speakers' platform were members of the Cincinnati Historical Committee on Stephen Foster: E. Jay Wohlgemuth, Secretary; Professor E. A. Henry, John J. Rowe, J. S. Graydon, Frederick Hinkle, and Charles J. Livingood. Dr. Walters is Chairman and French a member of the committee.

In his paper on Foster, Dr. Walters wrote: "Foster's daughter once quoted her father as saying that the happiest years of his life were those spent in Cincinnati."

Foster first came to Cincinnati for a week's visit in 1833 by steamboat from Pittsburgh. Thirteen years later his family sent him to Cincinnati again, this time to work for his brother, Dunning Foster, a partner in a steamboat commission firm.

The evidence of the effect of the Southern atmosphere on Foster and his productivity during his three years here, Dr. Walters said, is shown in the Foster Hall Chronological Index for these years, which is as follows: "1847, 'Lou'siana Belle,' 'What Must a Fairy's Dream Be?' 1848, 'Oh, Susanna,' 'Old Uncle Ned,' 'Away Down South,' 'Santa Anna's Retreat From Buena Vista,' 'Stay, Summer Breath;' 1849, 'My Brudder Gum,' 'Dolcy Jones,' 'Nelly Was a Lady,' 'Summer Longings.' During 1850, 16 Foster songs were copyrighted, including some which in all likelihood were written in Cincinnati."

ITALIAN RADIO STATIONS BAN NEGRO, ENGLISH MUSIC

LONDON, Oct. 24 — (By Rudolph Dunbar for A. N. P.) — American Negro music, together with English fox-trots, have been banned by Italian radio stations, according to laude Bampton, London musician, who has just returned from Italy, where he was director of dance music at the key radio station in Turin.

"Songs sung in English by crooners, as well as English fox-trots, have been banned," he anounced. "Also all music with the slightest Negro influence toll—spirituals as well as American Negro jazz—is now taboo."

Mr. Bampton explained how a member of his Italian dance band wrote a fox-trot called "Through Cairo," it was looked upon with the greatest suspicion by the broadcasting officials, who wanted to know "whether the lyric dealt with black people."

ROLAND HAYES EXTENDS THANKS TO HIS PUBLIC

The following letter recived from Roland Hayes, distinguished tenor is published for the benefit of our readers:

"Dear Mr. Editor:

I wish to take the medium of your paper to publicly extend my deepest appreciation and heartfelt thanks to the fellow members of my race who so nobly supported me in my recent recital at Symphony Hall, November 10th.

It gave a feeling of great joy to see so many of my people represented in that vast audience, because their presence was public testimony of the Negro's willingness to support worthwhile ventures by his own people. Sunday afternoon to me was something far above a mere concert —it was an evidence of black solidarity that marked a forward step in our progress. I could not have felt that had my people been absent.

I therefore wish to extend my grateful thanks to every individual of my group who lent his or her support to the success of the concert. Members of the white group were also very welcome and will be thanked through other channels."

I am, etc.,

Roland Hayes

TWO MUSICAL LANDMARKS

It is interesting to note that two of the most significant events in the world of music in recent years were either inspired by Negroes or were the work of a Negro.

The Negro folk symphony composed by William O. Dawson, director of the school of music at Tuskegee Institute, had its world premiere under the direction of Leopold Stokowski, the nonpareil director of the Philadelphia Symphony Orchestra. The work was immediately acclaimed as a significant landmark in the development of American music.

Recently in Boston, George Gershwin's first opera, "Porgy and Bess," was presented before an enthusiastic audience. Gershwin based his work on Dubose Heyward's famous novel of Negro life in Charleston. This event, likewise, attracted a great deal of attention since it marked the greatest accomplishment to date of America's leading composer.

Both the symphony and the opera may mark the beginning of a trend in American music. Up until now we have been willing either to satisfy our musical appetites by importations from other lands, or we have simply re-hashed the work of others for the most part. In both Professor Dawson's folk symphony and Gershwin's "Porgy and Bess," however, there is a background that is to be found only in the United States. The very soil of our earth inspired them and the tempo of both is unmistakably American.

Atlanta Negro Maestro Entertains President

Graham Jackson, Atlanta's nationally famous negro maestro of music, is rapidly achieving the distinction of the favorite entertainer for President Franklin D. Roosevelt.

During the two-week vacation the President concludes today, Jackson has played there no less than nine times. His final engagement was at the Foundation ball of Friday night, when he provided the dance music with his orchestra of 12 pieces.

It was Graham Jackson, with his "president's ensemble" of 12 singers, who furnished the entertainment on the occasion of the President's visit to the home of Cason Callaway, LaGrange textile leader, and he also played several times at the Little White House.

Last year, during the Roosevelt Thanksgiving visit, the President taught Graham a song of his own and last week Jackson featured this on several programs the President heard.

"President Roosevelt has a mighty nice tenor voice himself," Jackson said yesterday, "and he has a fine knowledge of music. He likes all sorts, classic, semi-classic and jazz and he's particularly fond of old college songs, requesting some that were popular before the War Between the States."

Music-1935.

Colfax, La., Chronicle
January 25, 1935

Colored Singers Meet Near Natchitoches Saturday and Sunday

The Colored Singing Convenion, of the Second Eighth District, will be held this coming Saturday and Sunday, January 26 and 27, at Bethel (Colored) Baptist Church, two miles south of Natchitoches, on Cane River.

The Convention will bring together several hundred colored singers from Grant, Rapides, Winn, and Natchitoches. The session will begin at 10 o'clock Saturday morning and will continue throughout the day, until late into the night, and also all day Sunday, until 4 o'clock in the afternoon.

As is usual with the colored organization, special courtesies will be extended to the white friends, with special seats reserved for their use. And the officers in charge, with M. D. Pinkney, of Colfax, as president, extend a cordial invitation to all white citizens to come and hear the best colored singers in this section of the state.

Birmingham, Ala., Age-Herald
February 11, 1935

A Delight In Prospect

Birmingham and Alabama lovers of music will look forward with a special delight to the presentation by the Birmingham Civic Symphony Orchestra in its fourth concert on April 2, of the Negro Folk Symphony No. 1, by William C. Dawson, of Tuskegee Institute.

From the enthusiastic reception which greeted its first performance by the Philadelphia Symphony Orchestra last November under the direction of Mr. Stokowski, and the acclaim which it also won in the following week in Carnegie Hall in New York, it is well established that we may anticipate the hearing of a musical work of rare and unique beauty. That pleasure and privilege will be distinctly heightened in the price growing out of the fact that this composition is the splendid achievement of a native Alabamian, born in Anniston 35 years ago and still a resident and a notable worker in this state. He is director of the school of music at Tuskegee Institute.

The Birmingham presentation of the symphony will constitute its Southern premiere. The Birmingham Civic Symphony Association is to be congratulated on its enterprise in obtaining permission to offer this beautiful and appropriate work in the home community of its composer. It is to be hoped that Prof. Dawson himself can be here for the occasion. The Dawson Symphony, while adhering to the classical symphonic form, it is announced, is based on Negro and native rhythms. That should assure a sympathetic and a keenly interested reception. Its motives and themes should afford a rich means toward the deep stirring of the sensibilities and emotions of all Southern people.

It is emphasized that the Dawson Symphony is to be given at the orchestra's final concert of the season April 2. Meanwhile, for its third concert on Feb. 19, the organization will present another highly appealing program, featured by a Bach concerto for four pianos and orchestra.

NOTED TENOR

Guardian
3-30-35
Boston, Mass.

Emanuel Mansfield, noted tenor, who will be heard in recital in Charles St. Church, Sunday afternoon, April 7 is a native of Virginia. He first studied voice under Lessie Spurlock, Philadelphia; winner of one year's concert tour (U. S. A. and Canada) with the Peerless Concert Co., 1926-27; won scholarship at Princess Anne Academy and Claflin College at which schools he managed the present Mansfield Singers (Male Quartette). He began an extensive study of music in Boston in 1930, and is at present a pupil of Jessie Fleming Vose, Assistant to the late Arthur Hubbard.

New York Mirror
FEB 3 1935

SISSLE SEES RADIO AS FRIEND OF NEGRO

By NICK KENNY
(Radio Editor, N. Y. Daily Mirror)

RADIO is proving to be a great force for tolerance, according to Noble Sissle, colored orchestra leader who broadcasts from the French Casino. It is breaking down the barriers of social prejudice, where all other mediums have failed.

Before the advent of radio, Sissle tells me, southerners had no way of learning of the art and culture of the Negro race. But once men like Paul Robeson, Cab Calloway, Duke Ellington and other popular colored entertainers entered their homes via the radio, they saw that by insulating themselves entirely from the Negro they were depriving their familes and themselves of a great talent. Moreover, they began to picture the Negro in a new light.

No longer to be despised as ignorant and uncouth, the colored man was emerging in their estimation as a man who had won the right to social equality. Sissle, himself, who is a great favorite with the whites of the South, is a college graduate. This intellectual background they were able to discern only when they became acquainted with him over the air.

The most encouraging feature of the new enlightenment is the attitude of the younger generation, which frequently is demanding colored "name" bands, popularized by radio, for its college functions. Sissle has played at affairs in almost every State university in the South.

The social order has not been broken down entirely, he admits, but at least a great advance has been made, for which friends of tolerance have only radio to thank.

RECOMMENDED!!! The song magic of Arlene Jackson, NBC's versatile little artist!!! The piano wizardry of Al and Lee Reiser!!! Gene and Glenn on their new commercial out of WTAM...get Gene to tell you sometime how Uncle

Nick trimmed him at golf at the Old Country Club in Flushing!!! The Boswell Sisters for a commercial...let's hear these grand gals back on the air as a steady diet ...they never gave fans ptomaine poisoning!!! Walter Winchell on WJZ at 9:30 tonight and Eddie Cantor's debut on his new WABC program at 8 p. m.!!!

A letter from Sigmund Romberg, composer and radio artist, is always welcome, especially when it contains a constructive idea. Read on:

Dear Uncle Nick:

This is the first opportunity I have had to thank you for agreeing with my statement that four years ago, I couldn't have played the type of programs for radio which I am today.

Of late, I have been entertaining another idea, and knowing that you have advocated many helpful reforms in radio, I trust that you will share my view-point. Don't you feel that a wise and progressive move would be for the sponsors to hold a convention at regular intervals, and devise methods for improving the quality of programs?

As matters stand, sponsors are as far apart as the poles as far as their relations with each other are concerned. Don't you feel that it would be advantageous to everyone of them—as well as the listeners—to get together, swap opinions and bring some plan of unity and co-operation in the building of programs?

It is not a new move by any means. Motion picture and theatrical producers have their associations, and there is no question but what frequent conferences among them have had a tendency to improve the entertainment fare of stage and screen. Radio sponsors are definitely in the show business, and co-operation, I believe, would prove mutually beneficial.

—SIGMUND ROMBERG.

* * *

NEWS NOTES!!! Good old Barney Rapp is a sensation at the Gibson in Cincinnati, broadcasting via the Columbia system!!! Juliet Lowell, radio's compiler of dumb bell letters has received a flock from announcers which they in turn received from their creditors!!! Alexander Woollcott gets more fascinating every time I hear him!!! I don't think any other commentator of his type has such a listening audience!!! Morton Downey is going to surprise his

fans in a broadcast very soon which will be entirely in Turkish. . . he has been studying the language with his valet!!!

* * *

It is Tim Ryan, of the NBC comedy team of "Tim and Irene," who points out that the best way of "crashing" the New York radio studios is by doing broadcast work away from New York. "Both networks," says Tim, "utilize talent scouts who are constantly listening in to out-of-town stations for new and unusual talent to bring to the listeners via the New York studios." "Tim and Irene" were discovered in this manner while broadcasting over KHJ in California.

* * *

DAN PARKER, the Mirror's dapper sports editor, wrote some of the show to be presented at the baseball writers' dinner heard via WNEW at 12 tonight!!! Catch the "Happy Sisters" on WABC at 6 tonight. . . they started on our Mirror Varieties on WMCA!!! Rudy Vallee broke the NBC's heart (if it has one) on his show the other night when he introduced the Boswell Sisters with such high praise . . . he said that every sister trio on the air is a copy of the Boswells!!!

Packed House Hears Famous Tenor At Orchestra Hall

By MAUDE ROBERTS GEORGE

Roland Hayes returned to Chicago after an absence of two years and was greeted with a sold-out house Sunday afternoon, February 10, when he appeared in recital at Orchestra hall for the benefit of the Chicago Urban League. It was a demonstration that the great mass of music lovers do appreciate an artist and that Mr. Hayes has received this unusual acclaim because of his splendid personality and quality of his programs.

Roland Hayes was the soloist with the Chicago Symphony Orchestra at the Auditorium theatre in the Century of Progress music series, June 15, 1933, with Dr. Frederick Stock conducting. He was given highest praise by the critics of the city here and had the distinction of establishing our contribution to the artistic achievement of our musicians to A Century of Progress in music. It took Roland Hayes to come back to Chicago and have hundreds turned from Orchestra Hall with an overflow audience seated upon the stage. The sight was inspiring and is one that those who attended will never forget. The young musicians were thrilled with hope for the future and a knowledge that when one is prepared, there is a public interest to support them.

Mr. Hayes has completed 27 engagements in the East and last week appeared in Milwaukee and St. Louis before capacity audiences, and with many columns of press comments concerning the great growth of his art. As one thinks of Mr. Hayes in the setting of Sunday afternoon and then reflects on the small beginning and the steady growth and development of an ideal one must conclude, it is the result of close application and great force of character and determination.

Born in Georgia

The story of Mr. Hayes' life is parallel in many respects to many great men and yet, in the artistic field, it had to be different in method because personality is required. Born in Calhoun, Ga., where he spent his early life with loving parents, who were limited in funds, he went to Chattanooga, Tenn., where his voice was heard upon a community program. His mother was told of his great talent and Nashville was suggested as the place he should go for training. Fisk university had this talented young boy for four years, and his progress in music was so rapid that he was taken into the advanced groups and became the soloist in one year. Mr. Hayes went to Boston with the Fisk Jubilee Singers and there another great change was made. While working during the summer vacations in Kentucky, Hayes was heard in one of the impromptu programs arranged for the guests of the country club, by a wealthy guest, who gave him his card and said he should come to Boston to study. Through this card, received prior to his trip with the singers, Mr. Hayes again met the gentleman, who got him a job and a teacher. Roland Hayes decided not to return with the singers but to remain to study. This was the beginning of the great career that has made Hayes one of the greatest singers of the world.

A Different Program

The program was different in its construction from other Chicago appearances in previous years. It was chosen with the same care and keen appreciation of the finest things in music. The program opened as usual with Handel, but on this occasion he sang "Alma Mia" from "Floridante," in honor of the 150th anniversary of Handel's birth. It is the singing of this great master's works, which establishes one's ability as a finished artist, because there is not the opportunity to take liberties and cover up defects, as purity of tone and enunciation, as well as phrasing, are an absolute requirement. Mr. Hayes excels in Handel and critics agree no singer surpasses him. This was followed by his perfect German in the Bach numbers, and the group closed with "Pastorello d'un povero armento," from "Rodelinda," also by Handel. Thunderous applause demanded an encore and "The Youth at the Spring," by Schubert, was rendered.

The second group in French, English and Yiddish, was given with perfect diction and a thorough understanding, which traveled throughout his audience, due to Mr. Hayes' great gift of interpretation, and at all times, his voice which enchants with its purity and ease of production. This group was a real lesson to the students of voice, and the entire program brought out the difference between an entertaining singer and an artist.

One feels the sincerity of Mr. Hayes' singing as it comes forth with the fervor of intense emotion. Prolonged applause was rewarded with the charming number, "It Was a Lover and His Lass," which he directed to the audience upon the stage, but the vast audience throughout Orchestra Hall did not miss a word or a note, even though his back was turned.

"The Garrett" and "When Malindy Sings" by Rhodes, the latter set to Paul Lawrence Dunbar's renowned poem, were unusual, interesting and certainly perfectly set to music. The composer deserves the gratitude of musicians for this exceptional achievement. These numbers gave Mr. Hayes the opportunity to demonstrate a dramatic intensity as well as simplicity of interpretation, which made the entire audience see the picture woven in song. The music was most impressive in "The Garrett" and one felt the loneliness of the setting in the rare tonal arangements. The entire poem was used in Dunbar's number and yet so interesting was it that one did not feel there was a phrase that should be eliminated. As in the rendition of the poem, also so in the song two spirituals were included. These numbers are in manuscript and their great reception upon this initial hearing in Chicago will make them request numbers for Mr. Hayes' next appearance. The continuous applause made it necessary for an encore and the very delightful spiritual, "Plenty Good Room," was given with fine spirit.

Spirituals Pleasing

The closing group included the well-known "I'm So Glad Trouble Don't Last Always," by Dett, followed by an excellent number by Mr. Hayes' accompanist, Percival Parham, "You Came a Long Way," which had to be repeated. William L. Dawson's "My Lord What a Mornin'" was sung with great feeling and beauty, followed by "Joshua Fit de Battle" by Rhodes, which was a splendid closing number. However, the audience remained and continued to applaud, and after innumerable acknowledgements alone and with his excellent accompanist, Mr. Hayes sang "It's Me, O Lord." Mr. Percival Parham, who is a concert artist of distinction, has proved the correct accompanist and responds with skill to every inflection and emotion of the singer.

The Urban League and the large group of cooperating organizations and distinguished patrons deserve the commendation of Chicago and the gratitude of music lovers that Roland Hayes was presented at Orchestra Hall. The daily papers have devoted columns of praise through their critics and Mr. Hayes' concert received the lead in all of the critics' reviews for last Sunday, many with enlarged headlines. This in itself is another evidence of history repeating itself in the case of Roland Hayes in Chicago.

Mr. Hayes was the guest of the officers and local members of the National Association of Negro Musicians at Poro college Sunday, from 8 to 10 p.m., and there expressed his great joy over his Chicago audience and his great appreciation of their loyal support of his efforts. He left the city Monday morning for Colorado Springs, having made many new friends in Chicago when he was the luncheon guest of the Inter-racial Committee of the Woman's City club, Friday noon.

Columbia, S. C. Record
February 25, 1935

COMPOSER SAYS NEGROES ADOPT WHITES' MUSIC

"There is no real American negro music," says John Powell, American pianist and composer, who will be heard here in recital Saturday, March 2, at Drayton Hall.

Such a statement from someone who knows the negro, the South and Southern music as Mr. Powell does, seemed to warrant explanation. For, as the rest of the world would say in rebuttal—What about the 'spirituals'? What about that precursor of all popular American music—ragtime? What about jazz?

But as might be expected, Mr. Powell was ready to marshal facts against argument.

"What we consider negro music today is not native to the negro, but is invariably our own music which the negro has adapted." "None of the melodies usually attributed to negro sources ever actually originated with him. Persons who attribute to him a melodious African heritage are merely mistaken. Melody as we know it, does not exist in Africa. Only rhythm exists, drum - beats and war whoops. Our modern negro music is the result of these rhythms innate in the negro, coupled with the traditional songs which the negroes picked up from the Southern whites. Take for instance, the negro song, 'Roll, Jordan, Roll.' This is nothing more or less than the old Creole air sung in Louisiana and known as 'Dance, Boatman, Dance.' The negro has made this original air his own in several versions. Another one is 'I Couldn't Hear Nobody Pray.' But he has so transformed the rhythm and spirit of the originals in his own idiom that it seems almost as if he had created something new."

One of Mr. Powell's most famous compositions for piano and orchestra is the "Rhapsodie Negre," which was inspired by Joseph Conrad's story, "Heart of Darkness," and which reveals in its weird rhythms a bit of the soul of the African race. Powell is a firm believer in the potential greatness of the negro race, but his contention is that the negro should be allowed to work out his own salvation according to his own genius, untrammelled by the ideas and ideals of the white culture which he can never fully assimilate.

Music-1935.

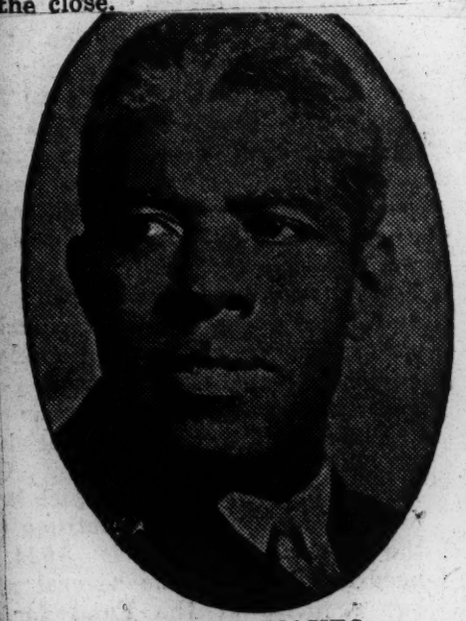
NOTED TENOR IN FINE VOICE

Chronicle

Large Mixed Audience Gives Spontaneous Acclaim

11-16-35

Before the largest and most representative audience seen at Symphony Hall this season, Mr. Roland Hayes, our distinguished tenor, presented a program so expertly arranged and superbly rendered that it literally stood the audience on theri feet at the close.



ROLAND HAYES

A very significant feature was the large representative group of colored persons who were as one with an equally large and representative white group in acclaiming the famous singer.

The Program

Program arrangement is an art in itself, and, in compiling his, Mr. Hayes showed an artistic genius that is rarely found. The highlight was Schumann's famous "Dichterliebe" ("Poet's Love"), of which the singer interpreted twelve of the sixteen songs. Handling his marvellously ranged voice with the ease of a master, Mr. Hayes painted a kaleidoscopic picture of Heine's hectic love for his dream girl that one could easily follow. It was not easy to hold an audience during the series, but Mr. Hayes held his in proverbial "pin-dropping" silence—they were not restless, neither did they break into premature applause.

Biblical Folk Songs

These, according to Mr. Hayes, are the commonly called spirituals, and he does not consider the term "spirituals" appropriate. Mr. Hayes first drew tears from his audience with "The Crucifixion," unaccompanied, then cheered them with "So Glad," and thrilled them with "Every Time I Feel the Spirit." Next was an enallation, "Mother To Son," written by Langston Hughes, and set to music by Percival Parham, who accompanied Mr. Hayes. This was inspiring. Another melody, "Let Me Shine," and the scheduled program concluded with another Hughes poem, "I've Known Rivers." This took the singer's voice down into baritone notes and demonstrated its vast range capabilities.

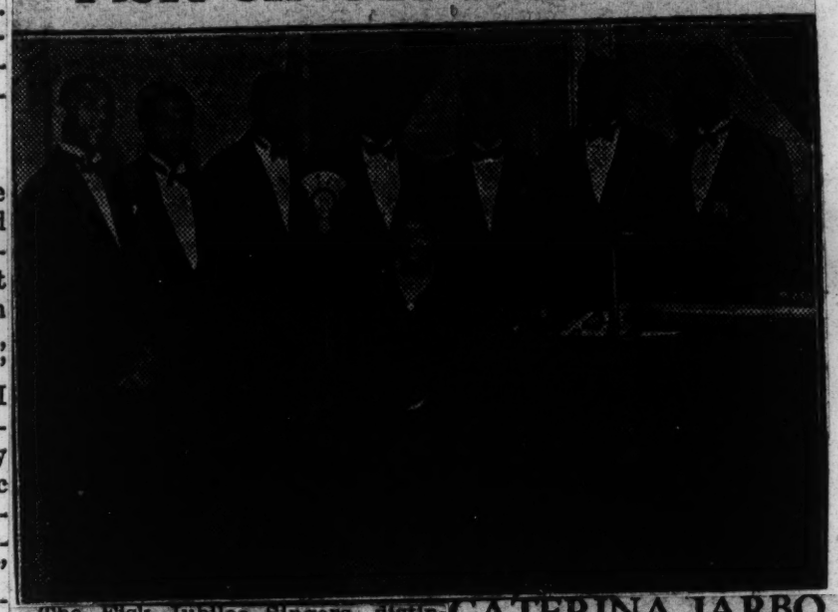
Of applause, there were volumes after each song and several encores but at the close of the program the audience prevailed on Mr. Hayes to return again and again until they got several more encores, the last causing many who had moved into the aisles to scurry for seats. The warmth of the reception was reciprocated by the singer who clasped his hands above his head in a friendly "Thank you."

Mr. Parham

A special word of praise must go to Mr. Parham for his expert and sympathetic accompanying and tribute to his work as a composer and especially with regard to Langston Hughes poems.

The concert was a huge success from every point of view. There may or may not be better tenor voices, but Hayes' golden voice is linked to both a brain and a soul that combines to fashion music that carries with it the traditions of ages and a pathos that seems to come from the bowels of the earth. The legend of Orpheus is now understandable.

FISK SINGERS ON AIR



The Fisk Jubilee Singers, distinguished musical organization known throughout the world for their singing of Negro spirituals, are now heard each Tuesday at 9 p. m. (C. S. T.) over WSM, Nashville, Tenn., the powerful 50,000-watt station of the National Life and Accident Insurance company, Inc. During the 64 years of their continuous history, the Fisk singers have not only aided in building one of the great American institutions but also have taught the world to love the traditional songs of the Negro.

It was October 6, 1871 that George R. White started on the first tour with a group of 13 students of the school. The singers received little recognition and no backing. From Nashville they worked their way north to Brooklyn, where they sang in Henry Ward Beecher's church. Later they went to Europe, toured old world capitals and gave the then phenomenal number of 52 concerts, many of which were commanded performances before the crown heads of Europe.

Mrs. James A. Myers, seated at the piano, has been director of the group since 1915.

CATERINA JARBO OFF TO EUROPE

Pittsburgh Courier

NEW YORK, Nov. 22—(NNF)—The noted diva whose triumphs scored national tribute in the Metropolitan Opera Company bid adieu to America Saturday when she sailed for the Continent.

11-22-35

At the pier she was received by one of the high officials of the French Line, in company with Impresario George W. Lattimore, and escorted to a suite de luxe reserved for her, with the same official cordiality placed at her command with every service befitting this distinguished voyager.

The diva was unmistakedly the stellar attraction among an exclusive list of celebrities.

Through the intermediary of Mr. Lattimore, and in collaboration with the famous Russian impresario, Dr. L. Leonidoff, Madame Jarboro has been signed to appear at the National Opera of Prague, National Opera of Vienna, National Opera of Riga, the Opera de la Monnaie in Bruxelles, and will give three performances of "Aida" at the Monte Carlo opera in the high season and before an exclusive audience of notables.

Topeka Choir In Memorial Service For Clark Smith

Register

11-14-35

By L. H. PORTLOCK

TOPEKA, Kan., Nov. 21. (ANP)—Under the direction of Mrs. Mary E. Gaines, the Negro Festival choir devoted the half hour of broadcasting over Station WIBW, here Sunday afternoon to compositions and arrangements made by the late Major N. Clark Smith, in recognition of his work in the development of Negro music.

Major N. Clark Smith, a native of Kansas, died October 8. During his lifetime, which was devoted to the development of music of the Negro, he worked diligently in the effort to which he had dedicated his life. His arrangements of spirituals and plaintive music, as well as compositions including "The Crucifixion," "Tuskegee Song" and the Negro choral symphony, "Emancipation," as well as his development of bands, orchestras and choral groups stamped him as a musician of the first rank.

The program Sunday afternoon was as follows:

"Prelude," Male Chorus; "A Memorial Ode," composed and read by J. Mord Allen; "Talking About That Land," "Git There Bye and Bye," Choir; "Steal Away," choir with Mrs. Martha Bolin, soloist; "Swing Low Sweet Chariot," Mixed Quartet; "Prayer," choir with Mrs. Dresky James, soloist; "Echo Melody," choir with Franklin Brock, soloist.

Hear Composer

William Grant Still.

TO OFFER MUSIC OF WM. G. STILL

Amsterdam News

Toscanini to Conduct Carnegie Concert

11-16-35

Devotees of the musical forms originated by William Grant Still, will have a rare opportunity to enjoy them next Wednesday and Friday evenings, when the New York Philharmonic orchestra plays his "Afro-American Symphony," with Arturo Toscanini conducting in Carnegie Hall.

New York Amsterdam News

Mr. Still is one of three American Negroes whose symphonic compositions have been presented recently under distinguished auspices. In the summer of 1933, a symphony based on Negro themes, composed by Mrs. Florence Price, Chicago, was played by the Chicago Civic Symphony Orchestra with Frederick Stock conducting. Last November William L. Dawson's "Negro Symphony" was heard in Carnegie Hall, with Leopold Stokowski conducting the Philadelphia Symphony Orchestra.

In English music circles Mr. Still is regarded as one of the two composers of the most significant American music. The other is Duke Ellington.

Mr. Still first attracted attention when he conducted a small orchestra in engagements among the rich and the fashionable of Park and Fifth avenues. Later, his unique and entertaining arrangements were heard through Paul Whiteman and the radio performances of Willard Robison's "Deep River" orchestra.

He has been the recipient of the Harmon Award for distinguished achievement in musical composition and has twice been given a Guggenheim Fellowship for the production of special work.

Although the presentation of the "Afro-American Symphony" here next week will be a notable musical event, it does not mark the first time it has been presented. In 1931 the Rochester Symphony orchestra played this composer's "Vendetta," a Mexican grand opera in three acts, at the Lafayette Theatre the week of October 20, 1923; also "Voodoo," Negro grand opera, at the Fifty-Second Street Theatre in 1928. Also "The Tryst" (Indian), third act of "Vendetta" and "Old Kentucky Home" (Negro), at Salem M. E. Church February 25, 1934, to an audience of before three thousand people.

CATERINA JARBORO IN EUROPE

Courier

11-30-35

To Sing Title Role In "Aida" This Week In Poland.

Pittsburgh, Pa.

By CARL DITON for ANP

NEW YORK, Nov. 27—According to a dispatch received here today, Caterina Jarboro, leading Negro operatic soprano, will sing the title role in Verdi's Grand Opera "Aida," Wednesday and Saturday of this week at the National Opera House, Warsaw, Poland.

Miss Jarboro sailed from here Nov. 2 for Paris on board the S. S. Lafayette. She will be remembered for her exciting debut here several years ago at the New York Hippodrome in this same role, marking the initial bow of a Negro singer in a legitimate Grand Opera appearance in America. Interspersing these operatic appearances from time to time were numerous concert appearances thruout the West and South, during her sojourn in America.

Critic Hails Opera Star

Amsterdam News 12-7-35

Nadine Waters, Who Won Laurels in France, Introduced to New York

By H. LAWRENCE FREEMAN.

AN EXCEEDINGLY prepossessing young lady, revealing a gracious yet magnetic personality, called recently at The Writers' Studio.

Her name is Nadine Waters, and she has just returned from a six-year sojourn in France, where she had been studying under world-famous instructors, as well as appearing in recitals and grand opera roles. In an interesting, vivacious manner she gave a cursory and yet illuminating picture of her incursion into the field of musical art, revealing, therein, an engaging, unfaltering mode of procedure.

• • •

SIX YEARS ago in her home town, Cincinnati, Ohio, Miss Waters won first prize in a nation-wide contest. In due time she was notified of her victory, but when it was discovered that she was of Negro lineage, the monetary part of the enterprise was withheld. This latter was to be used for a scholarship in France. Having set her heart upon studying in Paris, she determined to make the venture, in spite of the aforesaid disappointment, and, aided and abetted by an unusual father and mother, who had faith in the ultimate outcome, she sailed, despite all handicaps.

• • •

UPON ARRIVING in Paris, Miss Waters was accepted as a pupil of the famous Nadia Boulanger, than whom there is no greater preceptor of the voice in the world.

After years of indefatigable labor and adherence to the drastic rules laid down by her guides, in both singing and acting, Nadine Waters was again successful in winning first prize but with this difference: Although having won out over a host of native French singers—outstripping them in their own native language—she was paid in full.

• • •

AFTER A SHORT summary of her courses in acting and histrionics which, by the way, go hand-in-hand in France, the young lady graciously consented to sing, and in addition to several minor classics she rendered the greater portion of the role of Verdis' "Aida" with exceeding charm and grace, disclosing a voice that is divinely beautiful. All this was delivered fervently, with great artistry and soulful intensity.

Nadine Waters.

MISS ANDERSON RETURNING HOME

Amsterdam News

Noted Contralto Left America in 1932

12-7-35

Marian Anderson, internationally renowned contralto, left America for a three months' visit to Europe just exactly two years and three months ago. So great was the demand for her artistry, both in England and on the continent of Europe, that her three months' tour was extended two years overtime.

Now Miss Anderson is returning to her native America for a short concert tour, making her only Philadelphia appearance at the Academy of Music on the evening of next January 16. Miss Anderson will arrive in New York December 23 on the "Ile de France."

During the time she has been abroad she has appeared in London, Paris and other world capitals, and in the Salzburg Music Festival at Salzburg, one of the most artistic, as well as critical music centers of the globe. Her reception, in every instance, was tremendous.

Miss Anderson is being presented by the Marian Anderson Recital Committee, Philadelphia Chapters, Alpha Kappa Alpha Sorority, Omega Omega, Psi, Mu. The committee, which is headed by Lola J. Garth, has gone to unlimited expense and effort to bring this noted artist back to her people. Other members of the committee include Mesdames Verona Beckett, Emma T. Hagans, Blanche T. Robertson, Edna W. Griffin, Bertha DeShields, Alice Garlick, Ursula Curd, Katherine Greene, Hazel Fugett, Sadie Dickerson, Mrs. Ethel H. Lyle, and the Misses Ruth Roye, Irene Williams, Ruth Scott and Thomasina Walker.

Acknowledged as the possessor of one of the greatest contralto voices of our generation, Marian Anderson was early advised by the Peoples' Choral Society of Philadelphia to study and cultivate her voice. She graduated from the Southern High School here at the age of eighteen and within a short time became the pupil of Guiseppe Boghetti, the New York and Philadelphia vocal teacher who had taught and guided her since

BALTIMORE, MD.
EVENING SUN
NOV 8 1935

Ca'lina Speaks To Virginny Very Feelingly

From the Raleigh News and Observer

THE Norfolk *Ledger-Dispatch* is protesting once more and probably vainly against the singing of the State's name as "Virginny." But the *Ledger-Dispatch* must realize that a newspaper has little chance against a song, especially such a song as "Carry Me Back to Old Virginny." But hopeless as its complaint is, it is nevertheless a worthy one. With proper indignation it declares:

> Since the colony was named after Elizabeth, the name "Virginia" has never been pronounced "Virginny" by any person, white or colored, young or old, schooled or uneducated, except in that one song. The name of this State is not "Vir-r-ginia," nor is it "Virgin-i-a," nor—thrice nor—is it "Virginny." Its true and beautiful name is, as it always has been, "Vuh-gin-yah."

Of course the *Ledger-Dispatch* is right. But all the people of "Ca-ro-li-na," not—heaven save us from the song makers—"Ca-lina," can give "Vuh-gin-yah" is sympathy and a comradeship in hopelessness.

Music-1935

Swamp Negro 'Wows' Broadway With Songs of Southern Blacks

NEW YORK, Jan. [illegible]—(AP)—Broadway impresarios were angling tonight for the services of a Louisiana swamp negro called "Lead Billy" who twice has sung and played his way out of prison.

Brought to New York by John A. Lomax, Austin, Texas, collector of folk songs, Lead Belly "wowed' em" so effectively at his first performance that he brought booking agents on the run.

Lomax, who has been touring the south under a grant from the Carnegie Corporation, putting phonograph records of negro folk songs for the library of congress said he found Lead Belly serving a sentence for assault in the Louisiana state prison.

Lead Belly, who was born Huddle Ledbetter and is the self-acknowledged "king of the 12-string guitar," sang an appeal for freedom and Lomax presented a record of his plea to the governor. A month later he was free.

Lomax said Lead Billy also had charmed Pat Morris Neff, former governor of Texas, into giving him a pardon while he was serving a term for murder. The closing lines of this song follow:

"Please, Governor Neff, be good and kind.

"And if I can't get a pardon, will you cut my time?

"If I had you, Governor Neff, like you got me,

"I would wake up in the mornin' and set you free.

"And I'm going home to Mary—po' Mary."

The first part of the song dealt with the distress of his wife, Mary, at seeing her husband toted off to jail.

A coal-black negro with a bright red scarf twisted over the collar of his fawn-colored shirt, Lead Belly has been introduced by Lomax to members of the Modern Language Association, in Philadelphia, and to educators and University of Texas alumni in New York. From here he is going to Harvard and Yale.

Lomax said his chief concern at present was to keep Lead Belly away from the lure of Harlem night life, so that he will remain "natural."

"I'm no musician," said Lomax, "but I love folk tunes. Alan (his son) and I think we have found some folk tunes that might make some mark in American music. We found one song, 'Po' Lazus,' that we think is as beautiful as 'John Henry.'

"We went to southern convict camps for folk songs because those are the easiest places to get this music. The negroes sing when they are in trouble, singly or in groups. In a sugar land prison farm in Texas we found the loveliest song for children I've ever heard. It's called 'Grey Gose.'"

Lead Belly, he said, is distinctly not a "hot cha" type of singer.

"He sings with absolute sincerity . . . I've heard his songs a hundred times, but I always get a thrill. To me his music is a real music."

WILLIE BRYANT A HIT OVER NBC

New York— Willie Bryant and his Harlem orchestra hit the Bull's eye on their first broadcast over station WEAF of the National Broadcasting Company in Radio City last Thursday afternoon. This was Willie's first time on the nation-wide hook-up and marked his entry into the arena of "big time" orchestra direction.

Willie also made history on NBC as the first colored man to do his own announcing. Only a few white bandleaders are permitted this honor. Willie's seven years as a "straight man" and "emcee" on the stage with the Whitman Sisters stood him in good stead before the mike. His diction was perfect and he immediately settled into the hot rhythmic mood of the program, sending over the ether waves his bubbling and cheering personality.

Bryant, who is a Creole from New Orleans and the first of this racial strain to reach the top of the baton weilding field, has the reputation also of being the tallest, and one of the handsomest of the orchestra directors.

Willie's personal habits are moderate. He is a careful but not loud dresser, wearing extremely modish and well-cut clothes. His valet sees to it that he is immaculate in his attire at all times. He loves his work, but is not a recluse. He has a host of friends and is rapidly making more, as the heavy fan-mail at Radio City Testifies.

A big New Years' reception is being tendered Willie and his orchestra at the Savoy Ballroom in Harlem, honoring them for their successful debut over the red network.

NEGRO SPIRITUALS AND PROSOVIET PROPAGANDA

The American Jewish community is being treated to a new wave of pro-Soviet propaganda. Russian apologists and American sympathisers are "lecturing" and conducting forums on the possibilities of a Jewish settlement in Russia, particularly in Biro-Bidjan. The reason for this renewed effort is obvious. The Soviet Government is anxious to develop Biro-Bidjan. In addition to human material which they hope to recruit from the Jewish centers in Russia and from neighboring countries, this development will require considerable capital. American Jewry has established a record for generosity along these lines.

In the light of these observations the dismissal the other day of high officials in the Russian broadcasting system—(reported by the London Times)—because these officials had permitted the distinguished artist Paul Robeson to sing a negro spiritual of religious content, takes on especial significance.

In fairness to their Jewish audiences, whose sympathies are sought, these apologists for Soviet Russia should not overlook the incontrovertible fact that in Russia any form of religion is viewed as counter-revolutionary, and that Jews settling in that country must abandon hope of bringing up their children in the spirit and in the religion of their fathers. It is questionable whether American Jewry, if given an opportunity to express itself, would sanction the appropriation of additional millions for colonization in the Siberian region on this condition. This altogether apart from other considerations involved.

NEGROES TO ATTEND SYMPHONY CONCERT

Admission Open To Music Lovers At Small Cost

A large attendance of Negroes Tuesday night at the second concert of the Birmingham Civic Symphony Orchestra was forecast today by A. H. Parker, principal of Industrial High School, and William Mudpin, who are in charge of ticket sales for Negroes.

The management of the concerts has made each of the four concerts of the series available to Negroes at an admission fee of only 15 cents. The next concert at 8:30 p.m. Tuesday at Municipal Auditorium will bring an all-orchestral program of familiar classics, conducted by Dorsey Whittington.

[illegible]an Baritone in New York Debut

NEW YORK — Leroy Antoine, Haitian baritone, who made his first appearance in the United States at Steinway Hall, in New York City Tuesday night before an appreciative audience, was well received and roundly aplauded.

Mr. Antoine delivered a short but select program in English, German and French. He sang with feeling and understanding in a voice that displayed training and a brilliant richness. Laura Bowman, international stage, screen and radio star, appeared on this program in character sketches to the delight of the audience.

Hogh Bornn was at the piano for Mr. Antoine, and rendered two piano selections during the evening. Mr. Antoine's program included the following selections: Prologue Pagliachi, by Verdi; "Nina," by Pergolesi; "Tom Der Beiner," by Loew; "Eternal Spring," by Quinto; "My Heart Is a Garden," by Leo Erdody; "Song of the Flag," by W. P. Moussorgsky, and the Haitian folk songs.

Niagara's Music Lovers Acclaim Nathaniel Dett

Composer Makes First Appearance in Home Town

PLAYS OWN WORKS AT LARGE RECITAL

Quiet Humor Brings Many Chuckles.

NIAGARA FALLS, N.Y.—Dr. R. Nathaniel Dett, one of Niagara's most distinguished sons, returned home on Tuesday night, not only as a pianist of the first rank, but as a scholar of music and literature, and thrilled a Howard Hall audience by his masterful display during an interesting program.

As a young boy, "Nate" Dett played the piano for dancers at the Country Club. He was introduced by Miss Alice Babcock Trott before the recital as a son who hitched his wagon to a star and through perseverance succeeded in accomplishing many of his high ideals and ambitions. Dr. Dett immediately charmed his audience with his modest and unostentatious manner.

Although the recital was the first formal appearance in the city of the internationally-famed musician, the musician asserted that the spirit of Niagara followed him wherever he went.

Dr. Dett displayed an art almost prodigious in the beautifully-selected program of classical and original compositions. He opened his recital with Bach's "Caprice on the Departure of a Beloved Brother," and caught the sympa[illegible]y of the audience with his ex[illegible]rt handling of the haunting mel[illegible]y which runs throughout the [illegible]lection. The selection is one of [illegible] few of Bach's compositions in [illegible] he theme of a story can be [illegible]nowed.

Plays Own Works

While scoring an outstanding success in his rendition of the well known selections of classical composers, Dr. Dett was accorded greater honors when he played suites of his own composition. Extremely versatile and highly imaginative, he skillfully caught moods personalities and scenes and whipped them into elaborately-wrought works of art.

In the "Cinnamon Grove Suite," Dr. Dett interpreted the ideas of the four philosophers, the north who spoke of chivalrous love; the west who presented America's Utopia ideal; the east, and the south which spoke of the joyous optimism of the colored race.

Among other original compositions played by Dr. Dett were: "In the Bottom Suite," "Prelude," "Barcarolle." "Juba." "Enchantment Suite," and "Magnolia Suite."

Has Hearers Under Spell

The few brief, pointed remarks which the eminent pianist-composer gave preceding the playing of the various numbers increased the interest in the compositions and displayed his cultural background and wide knowledge of music. His quiet humor brought many a chuckle from the audience which he already had under his spell.

Dr. Dett was brought to this city under the sponsorship of the educational committee of the Y.W.C.A., headed by Mrs. Sterling Temple.

Albemarle, N. C. Press
January 29, 1935

Colored Singer to Appear On Friday

Noted Negro Will Give Concert in Kingville Friday Evening.

The coming of Walter McNair, noted colored tenor singer, to Albemarle has attracted widespread attention and the recital in St. Delight's church to be given Friday evening, February 1, at 8 o'clock, will be attended by many white people, for whom special seating arrangements are being made.

McNair has the approval of that distinguished singer of his race, Roland Hayes. He comes with the commendation of the Metropolitan Opera company and other highly critical sources.

His coming to Albemarle offers an unusual opportunity for those desiring to hear him in the recital. He is another of the colored race to win distinction to himself, and it will be a privilege to those who are fortunate enough to get a seat Friday evening.

Negro's Famous Symphony Has Southern Debut Here

Dorsey Whittington's Orchestra To Play Noted Work At Its Fourth Concert Of Season On April 2; Stokowski Presented It In World Premiere

The "first Negro symphony" by William L. Dawson of Tuskegee Institute will be played for the first time in the South by the Birmingham Civic Symphony Orchestra in its fourth concert of the season on April 2.

Charles F. Zukoski, president of the Symphony Society, announced Dorsey Whittington, conductor, has received tthe manuscript scores of the symphony which had its world premiere with Leopold Stokowski and his Philadelphia Symphany Orchestra in November.

William Dawson, composer of "Negro Folk Symphony No 1," is now director of the school of music at Tuskegee Institute. Joys and sorrows of the Negro race are woven into the symphony. Some of his youthful yearnings and hardships are reflected in the melodies.

Born in Anniston 35 years ago, Dawson early went to work, shining shoes and doing small jobs for a grocery store. When he had saved up train fare, he ran away and went to Tuskegee to get an education.

Learns To Play

For seven years he worked on the Institute's 2500-acre farm. Later he began studying music along with his other lessons. He learned to play many instruments in band and orchestra.

Later he studied at Horner Institute of Fine Arts in Kansas City. He received his M. A. degree from the American Conservatory of Music in Chicago. He played first trombone in the Chicago Civic Orchestra—the first member of his race to occupy such a position.

Voices Peoples' Spirit

Stokowski has said of Dawson's symphony: "He has voiced the spirit of his people, struggling in a new land. The ancient voice of Africa has been transplanted to America and expressed through the medium of the white man's most highly developed instrument, the symphony orchestra."

Though the Birmingham Civic Symphony Orchestra's third concert on Feb. 19 comes before the playing of the Negro symphony patrons are already beginning to look forward to it with enthusiasm said Mr. Zukoski.

NEGRO SYMPHONY TO BE GIVEN HERE

Composition Of Tuskegeean Will Be Played For First Time In South

The Southern premiere of the Negro Folk Symphony No. 1, by William C. Dawson, of Tuskegee Institute, will be given by the Birmingham Civic Symphony Orchestra in its fourth concert of the season, April 2, it was announced Friday by Charles F. Zukoski, president of the Birmingham Civic Symphony Society.

Permission to present the symphony in Birmingham was sought immediately after the initial presentation of the number by the Philadelphia Symphony Orchestra last November. It was granted, and photostatic copies of the score of the symphony have been received.

Dawson is a native Alabamian, having been born in Anniston 35 years ago, and the first Dixie presentation of the symphony by the Birmingham orchestra is considered an appropriate recognition of his ability and the acclaim given the composition, which using the classical symphonic form still is based on Negro and native rhythms.

"We are happy," said Mr. Zukoski, "to be able to announce to our patrons that the Birmingham Civic Symphony Orchestra has obtained the 'Negro Folk Symphony, No. 1,' by William L. Dawson, to be presented on the fourth concert of the season April 2.

"A great deal of interest attaches to this symphony, which is the work of the director of the school of music at Tuskegee Institute. It was given its world premiere at the hands of Leopold Stokowski with his Philadelphia Symphony Orchestra last Nov. 16, with a repetition the following week at Carnegie Hall in New York, meeting in both instances with an extraordinarily enthusiastic reception.

"The Birmingham Civic Symphony Orchestra has recently received the manuscript scores from William Dawson, and its presentation April 2 will mark the first time the 'Negro Folk Symphony' has been heard in the South."

SPIRITUALS ARE ALL RIGHT, BUT SOME "ARRANGEMENTS" AND SONGS BORE DOCTOR JOHNSON

ST. PAUL, Minn.—(ANP.)—The recent visit of Dr. James Weldon Johnson to this city was quite an event. The public reception accorded him similar to one that might be given Gilbert Chesterton, H. G. Wells or Sinclair Lewis. He spoke twice in the city, at the University of Minnesota and at the Y. W. C. A.

The Y.W.C.A. meeting was an inter-racial affair, planned as one of the features, surrounding observances of Inter-racial day. He was welcomed to the city by the mayor and introduced by the chief justice of the Minnesota Supreme Court. The presiding officer is a former president of the St. Paul Bar Association. Dr. Johnson spoke on the Negro's contribution to America.

In an interview prior to his speech however, Dr. Johnson expressed his attitude of some aspects of the current vogue for spirituals.

"If I am ever haled before court on a charge of manslaughter," he asserted, "it will be because I have been tried beyond endurance by somebody's singing of Negro Spirituals. I might add that the victim is far more likely to be a member of my own race than a white man, for I should find it harder to forgive his maltreatment of these songs."

Of course, Dr. Johnson has done as much, or more, as anybody else to perpetuate the spirituals, so he explained: "For all my interest in the subject of spirituals, I don't think Negroes should confine their musical efforts to that field. These songs represent, after all, a folk art and that means a finished art. The outlook must be broader than that, taking into account a scale of universal values that transcends the boundaries of any race."

But Dr. Johnson made it clear that he did not mean that Negroes should turn their backs on their own culture.

"It is important," he pointed out "that they be encouraged in every way to take pride in racial heritage of various kinds. African culture, as a matter of fact, is certainly nothing to be ashamed of, on the score of either social organization or the development of industry and art. If it had not been for the paralyzing effect of the slave trade, I have no doubt that African dvelopments in civilization would have stood up well by now, beside those of other parts of the world.

"Even so, it is entirely possible that the day will come when our people will actually be proud of their period of slavery in the United States, because it will afford a measure of the distance they have since traveled. On the other hand, it isn't always easy for a group which is, like the Negro race in America, a disparaged minority. to stand on racial pride. It is inevitable that comprises with the prevailing standard of life should be made."

N. Clark Smith To Present Symphony

TOPEKA, Kans., April 5.—The Race choral symphony, "Emancipation" composed by Maj. N. Clark Smith will be sung by the Festival choir April 27 at the high school auditorium. It is a symphonically arranged story of the Negro from the time he dwelt in Africa during and through the days of his slavery and ultimate emancipation. The symphony is in five parts.

500 NEGRO SINGERS

Montgomery is naturally interested in the news that at 6 o'clock Sunday afternoon 500 Negro men and women, mostly young people, will form a chorus to sing Negro spirituals at Cramton Bowl.

These singers have been chosen from the relief rolls of Montgomery and drilled by experts. They are ready to give a good performance.

There is something moving and beautiful in the Negro spiritual when sung competently, as only Negroes can do it.

Proceeds from this entertainment will go to a good cause. The Negro Federation of Women's Clubs will use the money for charitable causes, including, among other things, the purchase of milk for undernourished children. Here is a community enterprise that should appeal to all classes of our people.

Music-1935.

CHURCH ACTIVITIES OF INTEREST IN CITY

Times

Noon Services to Be Held at Palace Theatre 14th Year to Mark Holy Week.

4-13-35

DAWN CEREMONY AT EASTER

New York

Business People Invited to Hear Series of Sermons at the Collegiate Reformed.

By RACHEL K. McDOWELL.

For the fourteenth consecutive Holy Week, daily noon services will be held at the Palace Theatre, Broadway and Forty-seventh Street, under the auspices of the Greater New York Federation of Churches. The services will be from 12:15 to 1 P. M., and the program will be broadcast over WEAF from 12:30 to 1 P. M. A trumpet-call, sounded by Miss Emma Dubois from the outer lobby of the theatre, will call Broadway to worship.

The speakers will be:

Monday—Bishop Francis J. McConnell of the New York Methodist Area.
Tuesday—The Right Rev. Charles K. Gilbert, Junior Suffragan Bishop of the Protestant Episcopal Diocese of New York.
Wednesday—The Rev. Dr. Samuel Trexler, former president of the United Lutheran Synod of New York.
Thursday—The Rev. Dr. J. Valdemar Moldenhawer, pastor of the First Presbyterian Church.
Friday—The Rev. Dr. Milton J. Hoffman of the faculty of the New Brunswick Theological Seminary.

Easter Dawn Service.

An Easter Dawn service will be held in front of the library at Columbia University at 7 A. M. The preacher will be the Rev. Dr. Eugene C. Carder, associate pastor of the Riverside Church, who is the new president of the federation.

For the 10,000 or more business people employed in the offices of the Rockefeller Center, Holy Week services will be held daily at noon in the Collegiate Reformed Church of St. Nicholas, Fifth Avenue and Forty-eighth Street, which is sometimes called "The Church in Radio City."

Letters have been addressed to the 500 executives in the offices in the Centre signed by the Rev. Eugene C. Blake, the acting pastor, inviting members of each office staff to attend. Mr. Blake will preach a series of sermons on "Modern Men of Long Ago." The services will begin with a fifteen-minute organ recital by Dr. Arthur Depew.

Like old Trinity, in the heart of the downtown financial section, the St. Nicholas Church, which dates back to 1626, now extends its hospitality through the week to those who work in near-by office buildings.

Cardinal to Bless Palms.

Cardinal Hayes will bless the palms at high mass at 11 A. M. tomorrow in St. Patrick's Cathedral. The Cardinal has issued a pastoral letter which will be read in the churches tomorrow announcing that on Easter the annual collection will be taken for the support of Cathedral College, Madison Avenue and Fifty-first Street. He calls the college "the nursery for the priesthood."

Palm Sunday is confirmation day in most Lutheran churches. Tomorrow 1,447 young people and 192 adults will be confirmed in eighty-five churches in the New York area of the United Lutheran Synod of New York. Brooklyn will lead with the confirmation in thirty-two churches of 671 young people and 102 adults. In thirty-two churches in New Jersey 434 young people and forty-four adults will be confirmed. In fifteen churches in Manhattan and the Bronx 216 children and forty adults will be confirmed.

For Lutherans noonday Holy Week services will be held at 12:15 to 1:45 P. M. in the Metropolitan Lutheran Inner Mission Chapel, 422 West Forty-fourth Street, near Ninth Avenue.

For the forty-first consecutive Palm Sunday, Harry T. Burleigh, Negro baritone in the choir, will sing "The Palms," by Faure, at both the 11 A. M. and the 4 P. M. services in St. George's Protestant Episcopal Church, Stuyvesant Square and East Sixteenth Street.

BIRMINGHAM, ALA.
AGE HERALD
APR 4 1935

The Symphony Concert

In this time when confidence is quite frail in so many respects, the faith of many Birmingham and Alabama people in human possibilities Tuesday night must have been tremendously stimulated and reinforced by the last of the season's four regular concerts by the Birmingham Civic Symphony Orchestra in the Municipal Auditorium.

The performance testified to many splendid achievements by many persons.

Here was an orchestra of approximately 70 pieces, recruited almost entirely from Birmingham musicians and trained to a degree of excellence that was highly gratifying to the most exacting listeners.

Gathered to hear the program was an audience that came near to filling the huge hall.

One of the features of the evening was the first Southern rendition of the beautiful Negro Folk Symphony No. 1 by William L. Dawson, a native of Anniston and now musical director at Tuskegee Institute.

Another was a superb solo performance by Ottokar Cadek, now a Birmingham resident, in Lalo's "Symphonie Espagnole" for violin and orchestra.

Excepting the contributions of Lalo and the other composers represented, Wagner and Schubert, and of the several valued out-of-town members of the orchestra, the occasion seemed a triumphant all-Alabama affair.

Many were the expressions that the orchestra Tuesday night reached a distinctly new level of artistic achievement. Undoubtedly it has now proved itself worthy to be ranked among the several best in the South and gives promise of developing into one of the outstanding organizations of its kind in all the cities of similar size in the country. For that attainment, Dorsey Whittington, the conductor and founder, Mr. Cadek, the concert master and associate conductor, the members of the orchestra and all those who have faithfully assisted its purely musical progress, will be hailed with admiration and gratitude.

The great audience, undoubtedly the largest that has heard any of the Birmingham orchestra's concerts, spoke eloquently of the devotion and hard work of the Birmingham Civic Symphony Association and particularly of its officers and committee members, headed by Charles F. Zukoski, Jr., president; of the Birmingham Music Club and its Young Musicians Group and of all the other organizations and individuals who have taken active part in the movement.

The Dawson symphony, deeply stirring, clearly an outstanding work even to the lay hearer, met all the eager and high expectations aroused by the tribute and enthusiasm it evoked in Philadelphia and New York. The ovation given the composer, who was in the audience, was a well deserved and moving recognition of his superior achievement and revealed pride in the fact that his work was that of a native Alabamian.

The self-effacing, pure and thrilling virtuosity exhibited by Mr. Cadek was something that has come to be generally expected of him but nevertheless, as always, was again a source of keen delight and local gratification.

The impressiveness of all these achievements was emphasized by the realization that they had come into reality in a period beset by extreme difficulties. The widespread and determined resolution must have been that this orchestra must be guarded, nurtured and carried forward to continuing progress and a solid assurance of permanency.

Last Chance

Nothing short of a capacity house should greet the Birmingham Civic Symphony when it appears tomorrow night. It will be the last chance this season for lovers of good music to hear the orchestra and see the progress it has made.

More than 3500 persons heard the orchestra's February concert. Considering last season's average attendance, that is a most encouraging showing. It represents, in fact, an increase of approximately 2000.

It is fitting that tomorrow night's offering will be "Negro Folk Symphony No. 1" by William L. Dawson, a native of Anniston and director of music at Tuskegee Institute. This work, the first symphony to be written by a Negro, was given its premier by the Philadelphia Symphony Orchestra last November and won warm praise from some of the country's leading critics. That fact should lend the concert here additional interest.

Arrangements by Nathaniel Dett, Percival Parham, William Dawson and Edward Boatner comprised the group of spirituals used on the program, and each in itself was a masterpiece. "You Come a Long Way," a Parham version, found such favor that Mr. Hayes repeated it. "Go Down Moses" and "Nobody Knows de Trouble I've Seen" were added as spiritual encores.

Twice during the program some of the enthusiastic listeners applauded at the wrong time, but Mr. Hayes merely lifted a hand and continued to sing. Many minutes after the final encores and the repeated curtain calls, the audience waited and hoped for more of this divine music.

All ... ing Mr. Parham was a most ... unpanist.—F. M. M.

Roland Hayes, tenor, has been her... Mr. Hayes. "Alma Mia" from Handel's Flori... dante, "Pastorello d'un Povero Ar... mento," another Handel number, and "Cara, si tu mi Consumi," by Bon... oncini. Just back from a concert tour in the West, the artist seemed to radiate in these songs the good effect of the western sunshine and

"THE PALMS" SUNG BY BURLEIGH FOR 41st YEAR AT ST. GEORGE'S

Courier
4-20-35
Peter Hill

NEW YORK CITY, April 18—Completing his unusual record of singing "The Psalms," here at the imposing St. George's Protestant Episcopal Church every year since 1895, Harry Thacker Burleigh, baritone, scored with a capacity audience for the 41st time here, Palm Sunday. Burleigh, in addition to his ability as a singer, has arranged hundreds of Negro spirituals and also assisted Antonin Dvorak in writing "Goin' Home" into the "New World Symphony."

Raleigh, N. C. Observer
April 5, 1935

LAYING PLANS HERE FOR MUSIC FESTIVAL

Negro Music Directors of State to Assemble Here Tomorrow Afternoon

There will be a meeting Saturday afternoon at 2 o'clock in the Negro First Baptist Church of the Negro music directors from all over the State. The meeting will be for the purpose of organizing and planning the schedule for the Negro Festival of over five thousand voices to be staged in June.

George Johnson of the National Recreational Association will arrive in the State next week to begin rehearsals. He will travel over the entire State training the different groups that will be combined into the chorus.

All principals of Negro schools, choir directors, glee club directors, and choral directors from any section of the State are invited to attend this meeting and learn all the details.

ROLAND HAYES WINS ACCLAIM

Tenor Hailed for His Artistry Displayed at Carnegie Hall

Roland Hayes, tenor, has been her... praise reached a new high on Wed... nesday night, when he packed Car... negie Hall. So eager and so numer... ous were the music lovers who want... ed to hear the artist in his final con... cert of the season that they had to be accommodated with seats on the stage. The Baptist Educa... aided for years, and that unstinted... air. It was ... Schumann ... scribable s... attentive audience. No less en... le was the English group, in ... the artist's diction was per... The art of singing so softly, ... distinctly, is truly mastered by

WHITE PLAINS, N. Y.
REPORTER
MAY 1 1935

Spirituals in the Making

By W. LIVINGSTON LARNED

Deep down in the basement of that marvelous treasure house of civic activity, the County Center, a fascinating drama was being enacted without an audience. The concrete walls throbbed with booming voices. A spiritual graduated from the merest humming monotone to tempestuous song that filled every niche and cranny of the subterranean room.

A dozen times it had been started, stopped and begun again.

In his shirt sleeves, keeping graceful time with arms and hands that beat the air, a young Negro methodically inspired his rows of melodic amateurs to more professional lilt. Now at the piano, pounding out a few quick bars of music, now on his feet again, facing his raw material, the untiring leader made perfection out of temporary chaos.

Men and women, sheet music before sparkling eyes, gave respectful attention to the one whose sole ambition seemed to be to give to each number sublime unity, sympathetic inflection, just the correct emphasis.

A rehearsal for the coming Westchester County Negro Jubilee. Time, ten-thirty of a sweltering night. It will be the fifth annual effort by a notably efficient and worthy group. On Tuesday evening, May 7th, you may hear the results of these plodding hours of study.

And the young man in shirt sleeves was Conductor Alston Burleigh.

He is the son of one who has done wonderful things for his race and for all Westchester lovers of truly reverent music . . . Harry T. Burleigh, the dean of American Negro composers of interpretative native melody.

Like father, like son. Harry Burleigh's arrangements of "Deep River" alone would place him high in his profession. And now the son was proving his fitness for carrying on the useful work. Nothing escaped his critical analysis. His baton hands and his heart were beating out true rhythm from singers who, having toiled the long day through, were doubtless physically fatigued.

Impressive it was to observe that the coach was not compelled to repeat the same admonitions over twice. They "got him" on the instant by an intuitive instinct for all the subtle meanings of every note. Song is born in the breast of the Negro . . . of all Negroes. They "feel" it. It is a perfectly natural expression. Mere black dots on a sheet of white paper are of less importance than the thought back of the words and the music.

It seemed well nigh incredible that, in this shadowy basement, with no tumultuous applause, no orchestra, none of the fancy trimmings of the real production, such beautiful melody could pour forth. And one was certain to keep in mind, all the while, the suffering these people have faced and conquered during the past five years . . . a suffering endured without whimper and without complaint. It isn't easy to have a song in your heart—when you are hungry. And have no roof over your head.

* * * * *

It was no new discovery for us. Reared in Georgia, we have lived on an old-style southern plantation, where Negroes know a more natural and unaffected existence than in the cities and towns. We have heard voices coming from tiny log cabins, from the cotton fields and from ramshackle churches, that mounted high to true spiritual heights. Nothing that Grand Opera gives us is more wonderful than the harmonies of the Negro when he is at his best. Suffering seems to do something vital and important to the voice of any race. Russia is another example. There is always a plea in the singing of a Negro. A plaintive reaching out for justice and sympathy . . . and for God.

Westchester has an opportunity and is faced by an obligation, when this Negro Jubilee program is given at the County Center. What matters it if they sing their spirituals gloriously if few are there to hear it?

Three hundred and fifty voices will sing as they have never sung before because the sorrow which inspires it is deeper and more profound.

They will gather on the immense stage, prepared to entertain you along tumultuously dynamic lines. Those songs of the Old South and of the fervent belief in a Loving Master, because even the most casual pulse to do a tap-dance. If you have never been so fortunate as to hear one of the Jubilees, you have missed much. It constitutes a wholly different type of music. It vibrates a very animate thrill. It reaches down into your "innards" as the old Negro would say, and stirs you tremendously. It is sentimental without being maudlin. It is sincerely reverent although always flecked with humor.

The sweetest, most melodic music on earth can be Negro music, when many voices join, as one, and there is a sweeping fervor of feeling: an irresistible call of the soul. "Green Pastures" managed to do it with words and action. But Negro song has the added lure of mystery. It possesses a kind of singular enchantment. The singer often becomes in a quite true sense, transformed.

There is so little self-consciousness about the voice of the Negro.

* * * * *

Young Burleigh, directing, has his problems. The more modern Negro is not inclined to talk in the popular vernacular of the Old South. Words are not slurred. "Pardon my southern accent" is not on the list. And the true spiritual cannot be in tidied-up diction. There is nothing more pathetic than camp-meeting tunes done as if they were Broadway musical comedy.

Emotion is the main-spring of any spiritual. If the singing does not come from beneath the surface, it is of poor and superficial quality. But you will not find this true of your local Jubilee. That is, judging by what we heard the other evening at the County Center. The son of the man who put new vigor into "Deep River" would not permit it. He is a director tied to venerable traditions.

From this column's point of view, however, we would favor a large attendance on the night of May 7th, as a reward for the patient forebearance of our Negro citizens of Westchester, who, wholly apart from the worthwhile Jubilee they are sure to stage, have been so brave through years of heart-rending tribulation.

They might be starving . . . literally starving . . . in many instances, yet there would be no loud lamentation, no insistence on material help. They have been, as a race, fine and courageous and light-hearted. They have "taken it on the chin" . . . without lowering the chin.

When you near them sing their spirituals, you will know why they have managed to do this so well.

3,000 Hear Dawson's Symphony At Tuskegee

TUSKEGEE INSTITUTE, ALA., May 5.—(Special.)—More than 3,000 persons here this afternoon heard the Birmingham Civic Symphony Orchestra play the Negro Folk Symphony, composed by William L. Dawson, gifted Tuskegee Institute musician and composer. Other popular numbers on the program drew applause.

Dawson is director of the school Music at Tuskegee and director of its famous choir. He is a native of Annis- with an

Music-1935

Birmingham, Ala. News
April 4, 1935

The Civic Symphony And An Alabama Composer

The Birmingham Civic Symphony Orchestra closed its third regular season Tuesday evening in a veritable blaze of glory. That phrase is not one whit too extravagant to describe the performance of the orchestra; the achievement of Dorsey Whittington as conductor, the success of the Dawson Negro folk symphony, which was the principal number of the program, and finally the great enthusiasm of the vast audience in its reception of the concert in general and of the Dawson symphony in particular. From every standpoint it was a triumphant occasion.

Birmingham is proud of this institution which has been built up by our own people. The size of the audience which attended Tuesday evening's concert, the almost breathless attentiveness which it gave to the program, and the ardor of its applause, gave emphatic evidence of its pride and appreciation. And well may Birmingham be proud. The success of our orchestra, which has now so firmly established itself as a community institution, is a truly stirring achievement.

In every respect the performance of Tuesday evening merits the fullest praise. It was so fine in every particular that one hardly knows where to begin in bestowing praise. While the performance was excellent in every respect, it was the sensational success of the Dawson symphony which made this concert the especially notable event that it was. So it is of the Negro folk symphony and of its Alabama composer that one is impelled to speak first.

* * *

The history of the Negro folk symphony and of its composer is now well known to Alabamians. We know how the composition of the Tuskegee Negro musician came to have its premiere at the hands of the Philadelphia Orchestra under the great Leopold Stokowski—a signal recognition of its high merit. We know how, in Philadelphia and in New York, the work was received by discerning audiences with great acclaim.

Many Alabamians heard the radio broadcast of the Dawson symphony by the Philadelphia Orchestra. These and many others who had not heard the broadcast, but who were impressed by the symphony's reception, were eager to have it performed by the Birmingham Symphony Orchestra. And of course it was a fitting thing that so notable a work by an Alabama composer should have a performance in this state. The popular request for a rendition of it by the Civic Symphony Orchestra, and Conductor Whittington's own recognition of the merit of the composition, brought the announcement of its inclusion on the final concert of the orchestra's regular season.

The performance was eagerly anticipated. The keen interest in it was attested by the fact that an audience of almost 5,000 persons thronged the Municipal Auditorium to hear it. And no one in that huge audience could have been disappointed, either in the work or in the orchestra's interpretation of it. The Negro folk symphony lived up fully to all that we had heard about it beforehand. Hearing it was a genuinely thrilling musical experience. The symphony has a profound emotional appeal. And the Birmingham orchestra's interpretation of it was not merely creditable, but positively magnificent. The orchestra played the composition as if inspired. It richly deserved the tribute which the audience accorded the performance, and the sincere praise which the composer himself, who was in the audience, expressed. The audience manifested its delight by the ovation which it gave the composer and the orchestra.

The Dawson symphony is the first serious work written in this form in the Negro idiom. It is based on folk songs of the Southern Negroes. These themes are wover into a majestic musical tapestry. Hearing this Negro folk symphony, one immediately compares it to Dvorak's popular *Symphony from the New World,* which similarly has a strong American folk motif, though not primarily that of the Negro. The Dawson symphony does not suffer by comparison with Dvorak's celebrated work. It is every bit as fine a composition, and it deserves to win comparable popularity.

Dawson, a native of Anniston and director of music at Tuskegee Institute, is young; he was born just before the turn of the century. He has written other compositions besides the symphony, chiefly works for chorus. His first symphony has established him as one of the foremost American composers. This symphony undoubtedly will live. And the promise that Dawson has shown warrants the belief that he will compose other works of high merit.

* * *

The Negro folk symphony, however, was not the only high-light on Tuesday evening's program. Birmingham's own Ottokar Cadek, concertmaster and associate conductor of the Civic Symphony Orchestra, gave a characteristically fine performance as violin soloist in Lalo's *Symphonie Espagnole.* This in itself would have been enough to make the concert a notable event. Music-lovers of this city, of course, had already come to appreciate Mr. Cadek's artistry.

* * *

Dorsey Whittington with this concert revealed more than ever his genuine promise as a conductor. Already he has proved his ability. With each succeeding concert by the orchestra, he has developed in authority and in interpretive power. He is yet young, and it is the fond belief of the music-lovers of Birmingham that he is destined to become an outstanding American conductor, even as he is now recognized as one of the foremost American pianists. With respect to promise as a conductor, the same thing can be said of Mr. Cadek, who has led the orchestra in some concerts. Thus the Civic Symphony Orchestra has not one able conductor, but two. And as concertmaster—a highly important role—Mr. Cadek has made an enormous contribution to the success of the orchestra.

* * *

No greater praise for this success is deserved by anyone than by the members of the orchestra, individually and as a unit. Their loyalty and devotion, their sincerity and enthusiasm, their hard and faithful work in making the Civic Symphony Orchestra the splendid institution for Birmingham that it is must have the commendation and the gratitude of every lover of music in this community—and there are many thousands of them. With all the skill, the patience and the hard work of Mr. Whittington as conductor and Mr. Cadek as concertmaster, we could not have a good orchestra if we did not have such material for its membership as we do have. And it is not merely the talent of the members, but also their zeal for a fine community enterprise, which has made the orchestra a success, and which entitles them to our hearty thanks. They will be rewarded more substantially as the orchestra grows in its place in the community, as it develops into an institution which can give, not four concerts a season, but a score or more, with additional concerts in other cities. For why should not our orchestra some day go on tour? Why should it not become for this part of the country what other orchestras are in other sections? It is the belief of Birmingham's music-lovers that it will in time become just such an institution.

Birmingham, Ala., Age-Herald
April 4, 1935

The Symphony Concert

In this time when confidence is frail in so many respects, the hearts of many Birmingham and Alabama people in human possibilities Tuesday night must have been tremendously stimulated and reinforced by the last of the season's four regular concerts by the Birmingham Civic Symphony Orchestra in the Municipal Auditorium.

The performance testified to many splendid achievements by many persons.

Here was an orchestra of approximately 70 pieces, recruited almost entirely from Birmingham musicians and trained to a degree of excellence that was highly gratifying to the most exacting listeners.

Gathered to hear the program was an audience that came near to filling the huge hall.

One of the features of the evening was the first Southern rendition of the beautiful Negro Folk Symphony No. 1 by William L. Dawson, a native of Anniston and now musical director at Tuskegee Institute.

Another was a superb solo performance by Ottokar Cadek, now a Birmingham resident, in Lalo's "Symphonie Espagnole" for violin and orchestra.

Excepting the contributions of Lalo and the other composers represented, Wagner and Schubert, and of the several valued out-of-town members of the orchestra, the occasion seemed a triumphant all-Alabama affair.

Many were the expressions that the orchestra Tuesday night reached a distinctly new level of artistic achievement. Undoubtedly it has now proved itself worthy to be ranked among the several best in the South and gives promise of developing into one of the outstanding organizations of its kind in all the cities of similar size in the country. For that attainment, Dorsey Whittington, the conductor and founder, Mr. Cadek, the concert master and associate conductor, the members of the orchestra and all those who have faithfully assisted its purely musical progress, will be hailed with admiration and gratitude.

The great audience, undoubtedly the largest that has heard any of the

Birmingham orchestra's concerts, spoke eloquently of the devotion and hard work of the Birmingham Civic Symphony Association and particularly of its officers and committee members, headed by Charles F. Zukoski, Jr., president; of the Birmingham Music Club and its Young Musicians Group and of all the other organizations and individuals who have taken active part in the movement.

The Dawson symphony, deeply stirring, clearly an outstanding work even to the lay hearer, met all the eager and high expectations aroused by the tribute and enthusiasm it evoked in Philadelphia and New York. The ovation given the composer, who was in the audience, was a well deserved and moving recognition of his superior achievement and revealed pride in the fact that his work was that of a native Alabamian.

The self-effacing, pure and thrilling virtuosity exhibited by Mr. Cadek was something that has come to be generally expected of him but nevertheless, as always, was again a source of keen delight and local gratification.

The impressiveness of all these achievements was emphasized by the realization that they had come into reality in a period beset by extreme difficulties. The widespread and determined resolution must have been that this orchestra must be guarded, nurtured and carried forward to continuing progress and a solid assurance of permanency.

BIRMINGHAM, ALA.
NEWS
APR 4 1935

The Civic Symphony And An Alabama Composer

The Birmingham Civic Symphony Orchestra closed its third regular season Tuesday evening in a veritable blaze of glory. That phrase is not one whit too extravagant to describe the performance of the orchestra; the achievement of Dorsey Whittington as conductor, the success of the Dawson Negro folk symphony, which was the principal number of the program, and finally the great enthusiasm of the vast audience in its reception of the concert in general and of the Dawson symphony in particular. From every standpoint it was a triumphant occasion.

Birmingham is proud of this institution which has been built up by our own people. The size of the audience which attended Tuesday evening's concert, the almost breathless attentiveness which it gave to the program, and the ardor of its applause, gave emphatic evidence of its pride and appreciation. And well may Birmingham be proud. The success of our orchestra, which has now so firmly established itself as a community institution, is a truly stirring achievement.

In every respect the performance of Tuesday evening merits the fullest praise. It was so fine in every particular that one hardly knows where to begin in bestowing praise. While the performance was excellent in every respect, it was the sensational success of the Dawson symphony which made this concert the especially notable event that it was. So it is of the Negro folk symphony and of its Alabama composer that one is impelled to speak first.

* * *

The history of the Negro folk symphony and of its composer is now well known to Alabamians. We know how the composition of the Tuskegee Negro musician came to have its premiere at the hands of the Philadelphia Orchestra under the great Leopold Stokowski—a signal recognition of its high merit. We know how, in Philadelphia and in New York, the work was received by discerning audiences with great acclaim.

Many Alabamians heard the radio broadcast of the Dawson symphony by the Philadelphia Orchestra. These and many others who had not heard the broadcast, but who were impressed by the symphony's reception, were eager to have it performed by the Birmingham Symphony Orchestra. And of course it was a fitting thing that so notable a work by an Alabama composer should have a performance in this state. The popular request for a rendition of it by the Civic Symphony Orchestra, and Conductor Whittington's own recognition of the merit of the composition, brought the announcement of its inclusion on the final concert of the orchestra's regular season.

The performance was eagerly anticipated. The keen interest in it was attested by the fact that an audience of almost 5,000 persons thronged the Municipal Auditorium to hear it. And no one in that huge audience could have been disappointed, either in the work or in the orchestra's interpretation of it. The Negro folk symphony lived up fully to all that we had heard about it beforehand. Hearing it was a genuinely thrilling musical experience. The symphony has a profound emotional appeal. And the Birmingham orchestra's interpretation of it was not merely creditable, but positively magnificent. The orchestra played the composition as if inspired. It richly deserved the tribute which the audience accorded the performance, and the sincere praise which the composer himself, who was in the audience, expressed. The audience manifested its delight by the ovation which it gave the composer and the orchestra.

The Dawson symphony is the first serious work written in this form in the Negro idiom. It is based on folk songs of the Southern Negroes. These themes are woven into a majestic musical tapestry. Hearing this Negro folk symphony, one immediately compares it to Dvorak's popular *Symphony from the New World,* which similarly has a strong American folk motif, though not primarily that of the Negro. The Dawson symphony does not suffer by comparison with Dvorak's celebrated work. It is every bit as fine a composition, and it deserves to win comparable popularity.

Dawson, a native of Anniston and director of music at Tuskegee Institute, is young; he was born just before the turn of the century. He has written other compositions besides the symphony, chiefly works for chorus. His first symphony has established him as one of the foremost American composers. This symphony undoubtedly will live. And the promise that Dawson has shown warrants the belief that he will compose other works of high merit.

* * *

The Negro folk symphony, however, was not the only high-light on Tuesday evening's program. Birmingham's own Ottokar Cadek, concertmaster and associate conductor of the Civic Symphony Orchestra, gave a characteristically fine performance as violin soloist in Lalo's *Symphonie Espagnole.* This in itself would have been enough to make the concert a notable event. Music-lovers of this city, of course, had already come to appreciate Mr. Cadek's artistry.

* * *

Dorsey Whittington with this concert revealed more than ever his genuine promise as a conductor. Already he has proved his ability. With each succeeding concert by the orchestra, he has developed in authority and in interpretive power. He is yet young, and it is the fond belief of the music-lovers of Birmingham that he is destined to become an outstanding American conductor, even as he is now recognized as one of the foremost American pianists. With respect to promise as a conductor, the same thing can be said of Mr. Cadek, who has led the orchestra in some concerts. Thus the Civic Symphony Orchestra has not one able conductor, but two. And as concertmaster—a highly important role—Mr. Cadek has made an enormous contribution to the success of the orchestra.

* * *

No greater praise for this success is deserved by anyone than by the members of the orchestra, individually and as a unit. Their loyalty and devotion, their sincerity and enthusiasm, their hard and faithful work in making the Civic Symphony Orchestra the splendid institution for Birmingham that it is must have the commendation and the gratitude of every lover of music in this community—and there are many thousands of them. With all the skill, the patience and the hard work of Mr. Whittington as conductor and Mr. Cadek as concertmaster, we could not have a good orchestra if we did not have such material for its membership as we do have. And it is not merely the talent of the members, but also their zeal for a fine community enterprise, which has made the orchestra a success, and which entitles them to our hearty thanks. They will be rewarded more substantially as the orchestra grows in its place in the community, as it develops into an institution which can give, not four concerts a season, but a score or more, with additional concerts in other cities. For why should not our orchestra some day go on tour? Why should it not become for this part of the country what other orchestras are in other sections? It is the belief of Birmingham's music-lovers that it will in time become just such an institution.

Major N. C. Smith Quits At Sumner

ST. LOUIS, Mo., June 14.—For the last five years, a teacher of vocal and instrumental music at Sumner high school here, Major N. Clark Smith, widely known music instructor and band leader, tendered his resignation to Henry F. Gerling, superintendent of the board of education, last week and announced his intention of making Kansas City his home. The resignation is effective June 15.

"I intend to devote my time to the publication of the music which has been broadcast over station KMOK and the Columbia chain network for the last three years," Major Smith stated.

Requests that he publish his series of native African music and the modern arrangements of the same from musicians and orchestra leaders all over the country, led to his decision to give up his teaching post.

Major Smith was former conductor of the Pullman Porters' band in Chicago and also bandmaster at the Wendell Phillips high school there. He came here five years ago to take over the classes at Sumner high.

Music - 1935

JOHNSON SPEAKS HIS MIND ON TREATMENT OF SPIRITUALS

ST. PAUL, Min.— In an interview prior to one of his several recent appearances here Dr. James Welden Johnson, expressed his attitude on some aspects of the current vogue for spirituals.

"If I am ever haled before court on a charge of manslaughter," he asserted, "it will be because I have been tried beyond endurance by somebody's singing of Negro spirituals. I might add that the victim is far more likely to be a member of my own race than a white man, for I should find it harder to forgive his maltreatment of these songs."

Of course, Dr. Johnson has done as much, or more, as anybody else to perpetuate the spirituals, so he explained: "For all my interest in the subject of spirituals, I didn't think Negroes should confine their musical efforts to that field. These songs represent, after all, a folk art, and that means a finished art. The outlook must be broader than that, taking into account a scale of universal values that transcends the boundaries of any one race."

But Dr. Johnson made it clear that he did not mean that Negroes should turn their backs on their own culture.

"It is important," he pointed out, "that they be encouraged in every way to take pride in racial heritage of various kinds. African culture, as a matter of fact, is certainly nothing to be ashamed of, on the score of either social organization or the development of industry and art. If it had not been for the paralyzing effort of the slave trade, I have no doubt that American developments in civilization would have stood up well, by now, beside those of other parts of the world.

"Even so, it is entirely possible that the day will come when our people will actually be proud of their period of slavery in the United States, because it will afford a measure of the distance they have since traveled. On the other hand, it isn't always easy for a group which is, like the Negro race in America, a disparaged minority, to stand on racial pride. It is inevitable that comprises with the prevailing standard of life should be made."

His visit to this city was quite an event—the public reception accorded him similar to one that might be given Gilbert Chesterton, H. G. Wells or Sinclair Lewis. He spoke twice in the city, at the University of Minnesota and at the Y. W. C. A.

The Y. W. C. A. meeting was an inter-racial affair, planned as one of the features surrounding observances of Inter-racial day. He was welcomed to the city by the mayor and introduced by the chief justice of the Minnesota Supreme Court. The presiding officer is a former president of the St. Paul Bar Association. Dr. Johnson spoke on the Negro's contribution to America.

Boy Pianist Plays At Lions Meeting

Club to Meet With Other Civic Groups, Tuesday

The Macon Lions club heard Matthew Kennedy, Negro boy pianist, play at the weekly luncheon meeting in the Hotel Dempsey yesterday. The boy, a protege of Mrs. Raleigh M. Drake, played a number of classical selections that drew a round of applause.

The club voted to cancel its noonday meeting next Tuesday and meet with the other civic clubs at night in the Hotel Dempsey.

Guests at the luncheon included Mrs. George Clark, Mrs. Leon Wilson, George S. Fox, Atlanta, guest of Ed Whitehead; J. B. Easterlin, Jr., Montezuma, guest of Dr. Charles H. Richardson; M. M. Sistare, guest of Elbert Peabody, and Jerry Cromwell, guest of Robert M. Gamble.

ANNISTON, ALA.
STAR
FEB 14 1935

Dawson's Symphony

The Birmingham Age-Herald states that Birmingham and Alabama will look forward with special delight to the presentation by the Birmingham Symphony Orchestra of the Negro Folk Symphony No. 1 by William C. Dawson, native of Anniston, who is now director of music at Tuskegee Institute. The concert will be given in Birmingham April 2 in the fourth appearance of the orchestra.

"From the enthusiastic reception which greeted its first performance by the Philadelphia Symphony Orchestra last November under the direction of Mr. Stokowski, and the acclaim which it also won in the following week in Carnegie Hall in New York," The Age-Herald continues, "it is well established that we may anticipate the hearing of a musical work of rare and unique beauty."

And that pleasure and privilege will be distinctly heightened, it is stated, because the composition is the splendid achievement of a native Alabamian. Dawson was born in Anniston 35 years ago and is taking an active part in the development of the cultural life of his race besides giving others the enjoyment of the fruits of his efforts.

Regarding the Birmingham concert, The Age-Herald says:

"The Birmingham presentation of the symphony will constitute its Southern premiere. The Birmingham Civic Symphony Association is to be congratulated on its enterprise in obtaining permission to offer this beautiful and appropriate work in the home community of its composer. It is to be hoped that Professor Dawson himself can be here for the occasion. The Dawson Symphony, while adhering to the classical symphonic form, it is announced, is based on Negro and native rhythms. That should assure a sympathetic and a keenly interested reception. Its motives and themes should afford a rich means toward the deep stirring of the sensibilities and emotions of all Southern people.

"It is emphasized that the Dawson Symphony is to be given at the orchestra's final concert of the season April 2. Meanwhile, for its third concert on February 19, the organization will present another highly appealing program, featured by a Bach concerto for four pianos and orchestra."

Anniston music lovers are particularly interested in the coming musical treat by reason of the fact that the composer of the symphony is a product of this city and take extreme delight in the knowledge that they, along with other Alabamians, are permitted to share in the benefits of his talents.

WASHINGTON, D. C.
POST
FEB 24 1935

Alexandrian Recalls Old Negro Songs Sung Years Ago.

To the Editor of The Post—Sir: Those who have written on the subject seem to think that the songs of Southern Negroes were exclusively religious or spiritual songs.

The ante-bellum Negroes were emotional and simple in both their music as well as the wording of their songs. There was never a tinge of sensualism in any of it. Like the stories told by Uncle Remus, as depicted by Joel Chandler Harris, many of their songs, especially those where the banjoes and fiddles were used, related to animals or some member of the race usually a girl. It was simple dance music, when the younger Negroes were gathered in a cabin on some plantation.

A few of the older people who were reared in the South still remember these gatherings that lived on for half a generation after the Negroes were freed, and those whose memories are good can recall some of the banjo songs. I happen to recall a few of them, but there are many that I have forgotten. For those who might be interested I give a few. I doubt if a name was ever given to these songs. The old fiddler would strike up his banjo and begin:

De raccoon and de possum way down de hill er fightin',
De old har sitting in de corner er fence jest killin' hisself er laughin,'
I'm gwine down in town, boys, I'm gwine down in town,
I'm gwine down to New Orleans to take my tobacco down.

Old Marster had a yaller gal he fotch her from the South,
Her hair was curled so very tight she couldn't shut her mouth.
I'm gwine down in town, etc.

Somebody stole my old coon dog,
I wish dey would bring him back,
He'd run de ole one on de fence and de little one through de crack,
I'm gwine down in town, etc.

If I had a scoldin' wife I'd whip her sho's you are born,
I'd take 'er down to New Orleans and trade her off fer corn.
I'm gwine down in town, boys, etc.

There was a sentiment among the Negroes for "their white folks" that is typified by the following song for their young "Missie:"

Rabbit in de brier patch, black snake in de grass,
Tuck your tails and git out er de way, and let Miss Rindy pass.
Let Miss Rindy pass, she comes dis way at last,
Tuck your tails and git out er de way and let Miss Rindy pass.

Squirrel in de cornfield eat your breakfast fast,
Mind your gait and sit up straight and see Miss Rindy pass.
See Miss Rindy pass, she comes dis way at last,
Mind your gait and sit up straight and see Miss Rindy pass.

White rose in de garden with a dewdrop looking-glass,
Wipe the dew from out your eyes and see Miss Rindy pass.
See Miss Rindy pass, she comes dis way at last,
Wipe de dew from out your eyes and see Miss Rindy pass.

Something like 50 years ago the Fisk University Jubilee Singers, of Fisk University, a Negro school of Nashville, Tenn., made a world tour singing these old Negro spirituals, and included in their repertoire the cream of all of the best. A few of these are used by the singers of today, but I have never heard a quartet that equaled the old jubilee singers who salvaged these old songs, and gave them to the public.

T. H. BAKER.
Alexandria, Va.

Dawson's Symphony

(The Anniston Star)

Love and appreciation of the arts has been one of Anniston's attributes that is held in high esteem by cultured folk both here and abroad over the South, and so it is perfectly natural that citizens should turn to larger near-by cities, that afford greater advantages, to patronize institutions devoted to the aesthetic.

Thus it is that Anniston patronized extensively Birmingham's Civic Symphony Orchestra, an organization that, although a native enterprise, holds promise of becoming one of the outstanding musical institutions of the country. Indeed there is no reason why it should not develop into a premier symphonic enterprise, as we people of the South will readily recognize as soon as we abandon our inferiority complex in respect to these and kindred subjects.

Anniston will find a peculiar pleasure in attending the next concert on April 2, when Director Dorsey Whittington and his orchestra will offer the Negro Folk Symphony, written by William L. Dawson, a former Anniston Negro who now is director of music at Tuskegee Institute. Dawson's composition has received wide acclaim since it first was played by the Philadelphia Symphony, directed by the famous Stokowski, and Annistonians will attend the concert in a mood of pardonable pride.

First Lady Asks Howard Baritone to Warble Encore

WASHINGTON.—R. Todd Duncan, baritone and instructor in the Howard University school of music, appeared at one of Mrs. Franklin D. Roosevelt's musical receptions at the White House Friday at 4 p.m.

After a program by the Hampton Trade School Singers, with Miss Dorothy Maynor as soloist, Mr. Duncan, with William D. Allen, also of Howard, at the piano, rendered a formal program.

Of his group of songs, Mr. Duncan announced that he was singing a number by one of his colleagues in the school of music, Cecil Cohen, entitled "Death of An Old Seaman." The last number, "Rondel of Spring," was announced as being a composition of his former teacher, Frank Bibb of the Peabody Institute, with studios also in New York.

Encore Requested

At the conclusion of his formal program, Mrs. Roosevelt congratulated Mr. Duncan and insisted upon an encore, "Water Boy," which was sung. As a rule, encores are not rendered in connection with White House programs

Orchestra Is Acclaimed At Final Concert

Last night's performance of the Birmingham Civic Symphony Orchestra definitely concluded its probation and, with the playing of William L. Dawson's Negro Folk Symphony, opened a new era of music in the South.

During the past three years Dorsey Whittington, conductor, has developed a splendid ensemble whose merit has soared with each performance until now it can take its place at the opening of next season as the hub of the cultural life of the city and state.

The program gave opportunity for the orchestra to exhibit all of its recommendations for the acclaim that was so enthusiastically given from the opening Rosamunde Overture to the Wagner "Traume" encore. In Concertmaster Ottokar Cadek, whose brilliant playing of Lalo's "Symphonie Espagnole," Birmingham has an artist to which it can point with extreme pride. Since his first appearance with the orchestra last year, Mr. Cadek has shown himself a musician of first rank and his contributions as soloist and first violinist of the orchestra have meant much in its now established success.

The Lalo Symphonie is a vibrant work, tuneful, colorful and exacting from the soloist and orchestra a thorough comprehension. Mr. Cadek performed with masterly skill and the orchestra gave its best in creating the background for his accomplishments.

William L. Dawson, director of music at Tuskegee Institute, has done a superb piece of work in his Negro Folk Symphony. Beginning with the simple, soulful music of the Southern Negro, crystalizing it, then adding symphonic embellishments, he has been able to achieve a straightforward sincerity that is amazing in its originality. The chants that emanate from every Southern kitchen, from cotton fields have been given new interpretation by one who speaks with authority through his music.

The first two of the three movements of the symphony were the outstanding, the second eclipsing the first in rare effects. Unusual settings have been created for the strings, percussions have been utilized in certain passages with a new purpose, and throughout a stirring, fundamental note is sustained. As a whole, the work is still in an unpolished stage, but, in time, will emerge a glorified gem of the South.

The audience was vehement in its appreciation of the composer's accomplishment, directing its applause toward the box which he occupied with faculty members from the Tuskegee school. He appeared thoroughly complimented and pleased with the manner in which the orchestra gave the work its first hearing since presented last fall by the Philadelphia orchestra.

The march from Wagner's "Tannhauser" was the other number included on the program.

ALYCE BILLINGS.

Negro Symphony To Be Played At Tuskegee May 5

BIRMINGHAM, ALA., April 9.—(AP)—William Dawson, music director of Tuskegee Institute, will be honored at the presentation of his "negro folk symphony" by the 72-piece Birmingham Civic Symphony Orchestra at Tuskegee May 5, under plans announced today.

The Tuskegee concert developed from the presentation of the symphony here recently. Dawson and other Tuskegee officials were guests of the orchestra and a suggestion that the concert be repeated in the composer's home town followed.

C. F. Zukoski, Jr., president of the Birmingham Orchestra Association, said the performance of the Dawson symphony here "has done a great deal toward furthering cordial relations between the two races."

"The reception accorded the composer here," he added, "has proven that the South will applaud fine work by persons of any race."

At the Birmingham concert, Dawson was warmly applauded again and again by the 5,000 persons who attended the performance, the last of the regular season.

In presenting the concert in Tuskegee, the Birmingham orchestra, organized three years ago, will make its first appearance outside of the city.

Dawson, born in Anniston, Ala., has won wide recognition for the "negro folk symphony." It was presented by the Philadelphia Symphony Orchestra during the past season, and has been termed one of the outstanding musical accomplishments of recent years by critics.

Dawson's previous compositions, also widely recognized, have been designed principally for choral work.

Composes Song As Tribute To B. B. Harrison

BOSTON, Mass., Mar. 29—(CNS)—Within twenty-four hours after the death of Richard B. Harrison, "De Lawd" of "Green Pastures," William Rhodes, composer and pianist, who recently won fame in the composition of music to the poems of Paul Laurence Dunbar, which were introduced by Roland Hayes, composed an original song in memory of Mr. Harrison, entitled, "De Lawd Gone to Heaven Not Far Away."

It is recalled that when "Green Pastures" played in this city in 1932, Mr. Harrison's interpretation of "De Lawd" so inspired Mr. Rhodes that he composed a new arrangement of the spiritual, "I Want Jesus to Walk With Me." The song was dedicated to the late Mr. Harrison and was published by White and Smith of Boston and New York.

Duke Ellington Plays Dance Here Saturday

Duke Ellington, the Harlem jazz king with his 14 syncopators, including Ivie Anderson, the California songbird, will play for a dance engagement Saturday evening from 8 to midnight at the Shrine mosque. Ample seating room will be provided in the balcony, in the Egyptian ballroom for those who don't wish to dance, but do want to hear this unusual orchestra.

Ellington is a successful composer. His "Mood Indigo," "Black and Tan Fantasy," "Creole Love Call," "Sophisticated Lady" and his latest piece, "Solitude," are among his most popular numbers, and are played on the radio and by dance orchestras everywhere. All these numbers will be played at the dance here.

There will not be any concert during the appearance here, the dance at the mosque is for one engagement and for white people only.

Tickets may be secured Thursday morning at Bame's, Inc., 107 Peachtree street, or at the box office Saturday evening.

NEGRO SYMPHONY WILL BE PLAYED

Birmingham Orchestra To Offer Dawson's Composition At Institute

TUSKEGEE INSTITUTE, ALA., April 28.—(Special)—At 3 p.m. on Sunday, May 5, the Birmingham Civic Symphony Orchestra, Dorsey Whittington conducting, will play Dawson's Negro Folk Symphony in Logan Hall at Tuskegee Institute. William L. Dawson, the composer of this symphony, is director of the school of music at Tuskegee Institute and conductor of its famous choir. The composer was born in Anniston and is a graduate of Tuskegee Institute.

A rendition of the Symphony by this same orchestra in the Birmingham Municipal Auditorium on April 2 was an occasion which music lovers in this section will not soon forget. "Close on to 5,000 persons Tuesday night heard the Birmingham orchestra perform the symphony in a manner that at times seemed almost inspired. The record-breaking crowd acclaimed with thunderous applause the composer as he stood in his box when the last tremulous notes of the word had died away," said The Birmingham News.

Music lovers of this section have learned to look to Tuskegee Institute for cultural entertainment and have heard on its campus the Barrie Little Symphony, the Minneapolis Symphony Orchestra, the Russian Symphonic Orchestra and the St. Louis Symphony Orchestra. They will welcome an opportunity to hear the Birmingham Civic Symphony Orchestra's interpretation of Dawson's "Negro Symphony"

In addition to the Dawson Symphony the concert engagement at Tuskegee Institute will include the beautiful "Sympnonie Espagnole," by Edouard Lale. Ottokar Cadek, concert master and associate conductor of the Birmingham Civic Symphony Orchestra, will be the soloist.

Immediately after it was announced that the Birmingham Civic Symphony would come to the Institute and render a concert which would include the Negro Symphony by William L. Dawson, there was an immediate request for tickets. Already 200 extra chairs have been engaged so that everyone may be assured of a comfortable seat. The auditorium seats 3,000 persons. Requests for reservations have already come from Columbus, Ga., Union Springs, West Point, Ga., Talladega, Anniston, Troy, Auburn, Opelika, Selma, Prattville, Dothan, Montgomery and Atlanta.

Race Girl Wins Omaha Voice Prize

OMAHA, Nebr., Aug. 16—The first annual midwest music festival will be held at Creighton Stadium Saturday, August 24, in which 2,500 singers are expecting to take part before an estimated audience of 17,000 people. Among the main features of the evening will be the Missouri Pacific Quartette, of stage and radio fame, supplemented by a chorus of 300 voices, under the direction of Rev. John S. Williams, pastor of Hillside Presbyterian church. The festival, according to Gilbert Dudley, manager, was planned for the purpose of giving an opportunity to non-professional singers to show their musical ability. $1700 will be given away to the best soloist choir and band.

The first contest of vocalist was held at the exclusive Paxton Hotel, Tuesday, 60 contsetants of both races participating. Eight of the best were chosen and of that number, three were Race singers: Mrs. Irene Morton, contralto; Miss Rosa Buchner, soprano, and Thomas Jones, baritone.

In a later audition, two of the best were chosen from this group of eight, and Miss Rosa Buchner was given the honor of the best amateur soloist. Miss Buchner sang "Life and Death", by S. Coleridge Taylor.

Music—1935.

MUSICIANS HOLD TENTH ANNUAL CONVENTION

LAFAYETTE, Ind., Dec. 6.—Recorder State News Bureau)—Representatives from all parts of the state gathered here for the tenth annual convention of the Indiana State Association of Negro Musicians, Nov. 29 to Dec. 1, with the state president, Miss Ethel Simpson Hyte, Terre Haute, presiding.

The convention was the guest of the Lafayette Music Advancers with headquarters in the Lincoln school. At an executive board meeting Friday morning, Mrs. Susan Jordan, Ft. Wayne, vice-president, presiding and extensive educational program was presented. Delegates were welcomed on behalf of the city by Sterling R. McElwaine, principal of the Lincoln school. Following musical selections by the Lincoln Girls Glee club, Miss Rena Rice, supervisor of music in Lafayette schools, directing, the delegates received with enthusiasm the annual address of the president. Others appearing on the program included Mrs. Clara K. Hill, Indianapolis national secretary, and the Rev. George Benson, state chaplain and pastor of Bethel A. M. E. church.

New Talent Presented

Mrs. Hill presided at the afternoon session held at the Second Baptist church at which new talent was presented. Branch night closed the day's activities, with Miss Elma Alsup, Ft. Wayne, honorary president,

Miss Ella Belle Silence, state director of the Junior branches, conducted a students' conference at the session Saturday morning. Mrs. Lillian M. LeMon, national director of the Junior branches was impressive in her delivery of greetings from the national body. At a meeting of the branches, Miss Roberta Jane Pope, state president, presided.

The public generously applauded the musical program presented Saturday night as "artists night". Guest artists included, Mrs. Lucretia Lawson Love, dramatic soprano, Mrs. LeMon accompanist, with the Misses Pope and Beatrice K. Sullivan, students of Mrs. LeMon, assisting. Miss Thelma McDonald, Lafayette, member of the executive board acted as chairman.

Hold Mass Meeting

Mrs. Lillian Jones Brown, Indianapolis, chairman of both state and national dramatic departments, was guest speaker at a mass meeting Sunday afternoon held at the Trinity Baptist church. Mrs. Jane Artis, South Bend, state chorister, directed the chorus in the musical program which included selections by Charles Amos, George Toodle and Mrs. E. Lett Dixon.

Social affairs included a "Get-to-Gether" luncheon, a public reception, a tea dance by the Cresendo club, the annual prom and many private parties.

Senior Officers

Officers for the ensuing year are: Miss Hyte, president; Mrs. Susan A. Jordan, Ft. Wayne, vice-president; Miss Ethel Kirk, Indianapolis, executive secretary; Mrs. Millie D. Hoffman, Lafayette, secretary; Mrs. Lillian J. Brown, Indianapolis, chairman of dramatics; Miss Letha Hubbard, Lafayette historian; Miss Myra Ridley, parliamentarian; Mrs. Jane Artis state chorister; Rev. Benson, chaplain; Mrs. Irene Jones, Indianapolis, public school music; Charles Amos, Indianapolis, state organizer; Robert Jones, Indianapolis, publicity; Mrs. Helen Laster, Indianapolis, employment; Mrs. Elma Alsup, Ft. Wayne, state and national affairs.

Members of the executive board are: Mrs. LeMon, Mrs. Josephine Matt, South Bend; Mrs. Ruth Corley, Terre Haute; and Mrs. Carrie Sharon, Ft. Wayne. Advisory board members are, Mrs. Clara Hill, Indianapolis, chairman, Miss Blanche Patterson, Crawfordsville and Mrs. Lena K. Bivins, Indianapolis.

Junior Officers

Officers of the Junior department are: Miss Roberta Jane Pope, Indianapolis, president; Miss Mabel Williams, Lafayette, vice-president; Miss Irma Bedford, Lafayette, secretary; Miss Dolly Ruth Hood, Terre Haute, assistant secretary.

Evansville will be host to the convention next year.

MARION ANDERSON RETURNS TO NATIVE LAND FRESH FROM EUROPEAN TRIUMPHS

Having fulfilled a fabulously triumphant European tour, Marian Anderson, contralto, will return to her native land to embark upon her first concert tour of this country after a four year's absence. She will appear in concert at Town Hall on the evening of December 30.

Heralded by news dispatches to the New York Times which proclaimed her "One of the greatest living singers," she is destined, according to her American manager, S. Hurok, to eclipse her previous American success, and to continue her astonishing march of triumph which has been likened to that of Jenny Lind.

Born in Philadelphia, she first attracted the attention of music lovers when she sang in the Junior Choir of the neighborhood church there. On graduating from the Southern High School at the age of eighteen, she became a pupil of Giuseppe Boghetti, who has since guided her career. Her spectacular success began with her first professional appearance, as soloist with the Philharmonic Symphony Society in Philadelphia. A concert in Town Hall in New York followed and critics hailed her as one of "the rarest voices of our time."

Competing against three hundred other singers, she was chosen to sing with the New York Philharmonic orchestra at Lewisohn Stadium.

Encouraged by reports of Roland Hayes' success abroad, she next went to London, where Roger Quilter, Sir Henry Wood, Ernest Newman, all the great names of musical London, praised her in highest terms, not only for her singing of Spirituals, but also for her rare musicianship in Lieder. In Germany she became the outstanding idol of the concert stage. In the Scandinavian countries, Wilhelm Peterson-Berger, foremost composer and critic, wrote that he had never heard her equal, that she was "The perfected exhibition of what the human voice can give."

France, Holland, Belgium, Italy, Czecho-Slovakia and Soviet Russia in turn heaped highest honors upon her. Early this year, she appeared for the first time in Vienna, citadel of musicians, and news dispatches to the New York Times carried the word to the whole world that she was the sensation of the season.

Still blessed with the modesty and simplicity of manner that so ingratiated her to church audiences as a young girl, Marian Anderson returns to her native land, heaped with honors unprecedented in musical history.

Tunesmiths Draw Down Royalties

NEW YORK, N.Y. (ANP) — Harry T. Burleigh, famous composer, and W. C. Handy, daddy of the blues, led all colored tunesmiths, jazz and classical, in royalties received from the American Society of Composers, Authors and Publishers in figures released last week.

This is the first time records have been given out by the organization, through which come royalties paid for use of all kinds of musical creation.

Famous for his spirituals and classical selections, Burleigh received $5,126.59 which was exactly the amount received by Handy. Most of the latter's income was from "The St. Louis Blues."

Spencer Williams and Andy Razaaf were next, being paid $1,708.87 each. Others listed were Eubie Blake, $400; Shelton Brooks, $550; Will Marion Cooke $400; R. Nathaniel Dett, $435.50; J. Rosamond Johnson, $350; James Weldon Johnson, $350; R. C. McPherson, $300; Noble Sissle, $200; Fats Waller, $400; and Clarence Williams, $200.

Young Baritone To Have Audition With Chicago Symphony Orchestra

Charles Henry Manney Will Be First Thus Honored Since George Gardner.

CHICAGO, Dec. 24—(ANP)—Charles Henry Manney, young baritone, who recently made his debut at Kimball Hall, has been nominated for an audition to sing with the Chicago Symphony Orchestra, directed by Dr. Frederic Stock, representing the first time a Negro singer has been accorded this honor since a similar opportunity was given the internationally-known tenor and another Chicago product, George Garner, according to an announcement made here this week.

Mr. Manney won the acclaim of local music critics at his debut recital, among whom were Dr. Glenn Dillard Gunn, who stated that "the timbre of his voice is so distinctly rich, so typical of his race, yet so easily adapted to the musical idiom of other races, that he should go far on the path which Roland Hayes has blazed." The nomination was made by Professor Charles La Berge, director of Opera at the American Conservatory.

Music-1935

"When Malindy Sings"

We heard Malindy sing the other night. We had heard the poem about her singing many times before. Most renditions seemed deliberate attempts to leave the impression of just another humorous dialectic poem. When sung by Roland Hayes it was something more.

It showed that Dunbar did not have in mind merely some specific Malindy, singing from the "white folks'" kitchen, but rather that he envisaged the generic Malinda—the indigenous talent for music of the American Negro. It was Dunbar's dream of the day when the Negro would bring that natural talent into scientific and spiritual subjection (like the harnessing of the lightning). And, when so subjected, Paul Laurence Dunbar was certain that the resulting music would make its way "to de very gates of God!"

Dunbar's dream came true when Roland Hayes sang in Houston the other day. Nothing but the power of such a dream come true could make thousands of people, white and black, applaud and encore as they did in a city where the color of Mr. Hayes' skin is the occasion for all kinds of injustices, from police brutalities to gross inequalities in public library facilities. Nothing but such a power could make these people, especially the white people, sit in their seats and applaud with the same air of ease and expectation when the program was all over, that they had when Mr. Hayes made his first appearance upon the stage. Nothing but such a power could make Southern daily newspapers, even though with some reluctance, admit the superiority of the voice of Roland Hayes.

Many things can happen "When Malindy Sings." Jimmy Lunceford, Duke Ellington, Cab Calloway, Ethel Waters, Marion Anderson, Katerina Jarboro, and a host of others have proved this time and time again. But to unlock these closed doors as if with a magic key, Malindy must really sing. It is not enough for her simply "to hollah, Lookin' at de lines an' dots, When dey ain't no one kin sence it, An' de chune comes in, in spots."

But this is true not only "When Malindy Sings;" it is also true whenever Malindy does in a superior way anything else that the world wants done, whether it be washing clothes, or cooking food, or doctoring on cattle, or growing vegetables, or raising chickens and pigs, or selling shirts and socks, or running a newspaper, or cutting hair, or compounding drugs, or what not.

Folk Festival To Open At Chattanooga Today

CHATTANOOGA, TENN., May 11.—(AP)—The "Hill Billy" Band of the Southern Uplands, the Allentown and Pennsylvania Germans and the Ozark ballad singers will assemble here tomorrow for the opening of the second national folk festival which will continue through Saturday, May 18.

Indians from Cherokee, N. C., square dancers from Asheville, N. C., the Fisk jubilee singers of Fisk (negro) University in Nashville; and old harp singers from Tennessee, Georgia, and Alabama will take part in the big program which is under the direction of Miss Sarah Gertrude Knott, of St. Louis.

A chorus of 1,000 negro voices, including 100 youths from Camp Booker T. Washington, of the CCC at Fort Oglethorpe, Ga., will formally initiate the festival in Chattanooga's Memorial Auditorium Monday night. The other singers will be representative of negro church choirs and schools in the Chattanooga area.

Atlanta, Ga. Georgian
May 8, 1935

Tuskegee Organist Plans Recital Here

Orrin Clayton Suthern, organist at Tuskegee Institute, will be heard in classical and modern organ music at 11:30 Thursday morning in the Sisters' Chapel at Spelman College. There will be a small charge for admission.

The soloist is a graduate of Western Reserve University, and was organist and choirmaster of Saint Thomas' Episcopal Church in Chicago.

Raleigh, N. C. Observer
May 19, 1935

CHORUS OF 5,000 WILL BE FEATURE

Songfest Will Get Underway in State College Stadium at 3:45 o'Clock

THREE COLLEGE BANDS TO ACCOMPANY SINGING

Familiar Songs Will Be Used On Program Sponsored By Music Festival Association; Governor Ehringhaus Will Be Master of Ceremonies For Occasion

A chorus of 5,000 voices, recruited from 24 towns and 38 schools, will feature the festival of song which is expected to attract thousands to the State College stadium in Raleigh this afternoon at 3:45 o'clock.

Twenty-four towns and 38 schools will furnish choral groups for the greatest aggregation of singers ever assembled in North Carolina.

Instrumental accompaniments will be played by the combined bands of Wake Forest College, State College and the University of North Carolina. Congregational singing of melodies that are known and loved by all will be enjoyed by the audience.

No admission will be charged and no collection will be taken.

Sponsoring the event is the North Carolina Music Festival Association, formed a year ago for the express purpose of training choruses for the great sing today. Mrs. Joe S. Correll of Raleigh is president of the Association. Pat Alderman of Dunn, executive secretary, has been in charge of arrangements.

The songfest is an outgrowth of the sectional sing held in Raleigh 14 months ago under auspices of The News and Observer. Memorial Auditorium was packed for that occasion, and thousands were turned away for lack of room.

It is anticipated that the stadium seats will be filled to overflowing this afternoon, so those who do not get inside early will be prepared if they bring cushions or quilts to spread on the grassy playing field.

Governor J. C. B. Ehringhaus will serve as master of ceremonies. Mr. Alderman will lead the congregational singing of old favorites, and the special choral numbers will be directed by five associational directors who have trained the various groups during the past year. They have worked with 9,000 voices in their combined choruses.

The directors, talented vocalists themselves, are Perry Smith Bogart, Fayetteville, and Mrs. Bogart; Alton Hampton, Wilson; Lewis S. Bullock, Goldsboro; and Fred Allen, Kinston. All the directors were imported to this State for the express business of spreading music and the joy of singing in North Caro. They were trained in the famed Westminister Choir.

The combined bands of 200 instruments will be directed by Neville Isbell, Wake Forest; Earl Slocumb, University; and C. D. Kutschinski, State College.

A loud speaking system will be installed, special directors' stands are erected. Programs and song sheets will be furnished. The State College drum and bugle corps will serve as ushers, and traffic arrangements will be directed by Captain Charles D. Farmer, chief of the State Highway Patrol, and Clarence Barbour, former chief of the Raleigh police department. Parking space will be provided for all.

The Raleigh Chamber of Commerce has enlisted the assistance of other civic clubs in the Capital City in making arrangements for the festival of song.

Hymns and folk songs will be used in the congregational singing which Mr. Alderman will lead. Six pianos and the bands will furnish instrumental accompaniments. Newsreel companies will have representatives to photograph the crowd and record the singing.

A solo will be rendered by George L. Johnson, internationally known Negro singer.

Dr. John Finley Williamson, director of the Westminister Choir, will be present, as will Mrs. T. J. Preston, of New Jersey, the former Mrs Grover Cleveland.

The program this afternoon will not consist of "high-brow" music. It will range from simple folk songs and Negro spirituals to some of the best loved and most tuneful melodies of the ages. The person who knows nothing of music will hear numbers he can enjoy and sing, and the best musician in the State will go away rejoicing in the fullness of the program.

It is one of the most unusual, interesting and different events ever planed in the South. The musical thrill of a lifetime awaits every Tar Heel that can possibly get to Raleigh this afternoon. It will be different from any other community sing, concert or song festival ever held in this State. Everybody, young and old, is invited, and there will be a song for all.

Birmingham, Ala., Age-Herald
May 21, 1935

Paul Flowers thinks an annual event should be made of the song jubilee staged at Legion Field last Sunday afternoon by the Negro Industrial High School. We agree with him and raise him several. Without playing upon the word at all, the occasion was one of the most colorful Birmingham has to offer. With large-scaled advertising and cooperation it could be made a classic to which people from all over the country might come and from which some fine new chapters in race relations might be written. Birmingham has testimony from many sources now that the singing of the Industrial High School Negroes is one of this city's distinctive assets.

New Bern, N. C. Sun Journal
May 24, 1935

HORNING IN

W. C. Handy, Negro author of the immortal "St. Louis Blues," did part of his composing on a cornet . . . Fred Fisher (remember "Dardanella"?) is a musical "faker," playing by ear . . . George Myer, Bert Grant and a lot of others are unskilled musicians, even though they do have a knack for snatching new tunes from the black and white keys. Arrangers in Tin Pan Alley publishing houses usually go to work on nothing more than a "lead sheet" containing the bare melody.

Dr. Sigmund Spaeth does his tune detecting as a profitable amusement, but rival publishers and authors are forever snooping around to see how much of their stuff is being pilfered and put into other pieces. There are occasional lawsuits, but damages are infrequently awarded. Defendants usually are able to show that the material they lifted was, in turn, stolen by the plaintiffs from somebody else.

There was the time when the publishers of Puccini's "La Tosca" declared in court that "Avalon," the Billy Rose-Al Jolson hit of 1920, was a plagiarism. The court agreed that "Avalon" did sound a lot like part of "La Tosca," but that Puccini also seemed to have got his idea from a piece written back in the twelfth century.

One of the most entertaining suits was that in which "I Hear You Calling Me" was declared to have been pilfered to make a song called "Tennessee, I Hear You Calling Me." Jolson was engaged by the defense to sing the latter ditty in the courtroom, so the plaintiffs popped up with their own expert testimony, warbled by John McCormick.

BIRMINGHAM MUSICAL EVENT

Birmingham, be it said to the credit of that city, has made more of music than either Montgomery or Mobile has, to say nothing of the smaller cities of the State. There is a musical leadership in Birmingham which cannot be defeated, even in dull times. There is a group in Birmingham which can appreciate music when called to rally 'round.

Birmingham today is in position to rest the reputation of its cultural sense upon its record as a music-loving community. Hardly any other Alabama city is so well fortified as Birmingham in this respect.

Therefore, it is with a sense of satisfaction that we quote here the following press release issued from the editorial rooms of a Birmingham newspaper a few days ago:

"A musical event of significance to all Alabama as well as to Birmingham is the presentation on April 2nd at the fourth regular concert of the Birmingham Civic Symphony Orchestra of William L. Dawson's 'Negro Folk Symphony, No. 1.'

"This work, by the music director of Tuskegee Institute, himself a native Alabamian, represents the first composition cast in symphonic mold to be written by an American Negro. It was given its premiere by the Philadelphia Symphony Orchestra, Leopold Stokowski conducting, in November, 1934, when it was acclaimed immediately by the metropolitan press as a definitely valuable contribution to the world's great musical literature. And as for its appeal, according to Mr. Pitts Sanborn, celebrated critic of The New York World-Telegram, 'let it be recorded that the Dawson Negro Folk Symphony took the house by storm.'

"The forthcoming performance of this symphony by the Birmingham Civic Symphony Orchestra is the first hearing to be given it since its initial presentation in Philadelphia and New York by Mr. Stokowski, and it is considered to be especially fitting that the Birmingham Orchestra should offer it with such promptness to the people of the composer's native State."

NORTHWESTERN UNIVERSITY HONORS MAN AND WOMAN FOR THEIR MUSICAL ACHIEVEMENTS

LYNCHBURG, Va.—Among the persons receiving honors at the regular convocation at Northwestern University, Evanston, Illinois, last week, were two Virginians, Laymon Walker of this city and Miss Ursula Trent, of Rustburg.

Mr. Walker and Miss Trent, who have collaborated on a number of musical works, were awarded honorary certificates for original compositions during the convocation exercises by the United Conservatories of Music at the university.

The Virginians stumbled upon their honors quite innocently as they were seeking information as to how they might secure a copyright for "After the Day," an original musical composition. The telegram which they received about four months ago announcing Trent who had not idea of receiving any honors for their initial efforts in music.

Neither Mr. Walker nor Miss Trent has had any advanced training in music. Both, however, have studied under private tutors of high rating and considerable attainment.

For three years Mr. Walker has devoted special time to the study of music and to making unique musical arrangements but mostly for entertainment and pleasure. Since last November, he says, he and Miss Trent have worked together on musical composition and arrangements. They rearranged "I want Jesus to walk with me" and several other spirituals. They have several musical works with words of special name which have been played with unusual success for entertainments.

Because of the lack of money they have been unable to obtain a copyright for "After the Day." Nor has either one been able to do advanced or special study in music. Mr. Walker told the Guide representative that he would specialize in music if he could secure a scholarship or some financial aid.

Miss Trent graduated from Campbell Training School at Rustburg last June and Mr. Walker is a former student of Dunbar High school.

Paul Harris, trombone; Solomon Griffin, cornet; James Bradley, cornet; John Sivills, banjo; William Edlow saxaphone; Wilbert Holloway, saxaphone; James Hill, drummer; Miltor Burton, director and entertainer, and incidentally, an expert tap dancer Two of the orchestra members, William Skinner and Vernon Procter, are students of Booker Washington High School, while the others are all students of St. Joseph.

Guide reported last week, Mr. Walker said the university officials must have obtained the information concerning their work from one of these sources.

Letters Of Inquiry

At any rate the two had submitted a copy of "After the Day" together with an account of their musical work with the letters of inquiry to the above organizations. The telegram was a pleasant surprise to both Mr. Walker and Miss

MINNEAPOLIS, MINN.
JOURNAL

JUN 2 1935

Some Old Spirituals

THE NAIVE SIMPLICITY and the plaintive melodies of the old Negro spirituals never lose their charm. The phonograph and the radio have familiarized us with many of them, including some that are new but none the less hold something of the undying spirit of mingled humor and pathos that characterize the Negro soul. *Water Boy* and *Old Man River* are hardly spirituals, but they tug at the heartstrings with the same deep appeal.

The older generation which knew the old fashioned Methodist camp meeting recalls many quaint hymns which are no less folk songs than the Negro melodies themselves, and also knew some lovely and tender Negro songs that are not found in any collection. A few, like *On Jordan's Stormy Banks,* are in the hymn books, but many of the sweetest are lost. One of the loveliest, set to a plaintive minor melody, ran as follows:

Low down in this beautiful valley,
Where love crowns the meek and the lowly,
And the rough storms of envy and folly
May roll on their billows in vain;
There, there the Lord will deliver
The souls that drink of this beautiful river
That flows peace for ever and ever,
And love and joy ever remain.

There was a lovely spiritual, the air of which had a dainty melody rather unusual in Negro songs:

I've a father and a mother in de army of de Lawd,
I've a father and a mother in de army:
I've a sister and a brother in de army of de Lawd,
And I hope to die a shoutin' in de army.

Refrain:

Rain, oh rain, dear Savior, rain;
Rain, oh rain, Good Lawd send it down!
Send it down among de people in de army of de Lawd,
Send it down among de people in de army.

Another, with a lilting melody full of unexpected turns and quavers, runs thus:

Yonder comes de horsemen, de Captain with his band,
Then stand right still and steady yo'self, and await
de Lawd's command;
Dere's balm in Gilead, to make de wounded whole,
Dere's balm in Gilead, to cure de sin sick soul.

A "jubilee" song which we have not heard for fifty years:

Ole Massa's gone his trabbles on,
He leave de land behind,
De Lawd's breath blow him furder on,
Like corn shucks in de wind.
De yams will grow, de cotton blow,
We'll hab de rice an' cawn,
But nebber you fear if ebber you hear
De driber blow his hawn!

It is an old truism that simple hearts often come nearer to the deep meanings of life than do the wise and prudent. Our sophisticated age needs the simple faith, the untaught deep insight of these old hymns

Music-1935

Writing of Sacred Music Called for Research

O. Montrose Thompson Delved Deep Into Biblical History.

6-22-35

OBSCURE COMPOSER WORKS IN OFFICE

His Works Heard in St. Mark's Recital.

NEW YORK (ANP)—Harlem will have its first opportunity to hear the sacred compositions of O. Montrose Thompson, local composer, when Van S. Whitted, a noted organist presents them at the St. Mark Church, Wednesday night.

Sunday, a week ago, the music lovers of the nation were pleased to hear a new treatment of familiar themes when they dialed their favorite Sunday station for inspirational music, WOR.

The billing was "The Choir Invisible," which struck a responsive chord when the sonorous organ pealed forth the harmonies of O. Montrose Thompson's "Te Deum Laudamus," followed by his marvelous "Jubilate Deo." Voices blending in perfect harmony won the most critical musicians.

Writing Many Years

Mr. Thompson has been writing music for a number of years, but four years ago he conceived the idea of writing an entire new set of sacred music, suitable for use in practically all churches. So he set to work on a task which was to prove the most difficult yet attempted. But as a result, he has created something which is lasting and will become a monument to his name.

Studied Scriptures

Telling of his struggles with the music, Mr. Thompson says that before he wrote the "Nunc Dimittis," he read and studied the life of St. Simeon, the holy man who received the baby Christ in the Temple.

The story is that St. Simeon had been promised that he would see the Child and history has no record of what ever became of St. Simeon following the acceptance of Christ in the Temple. Mr. Thompson pored over many volumes before he finally wrote the famous music accompanying the "Nunc Dimittis."

Based on History

In writing the "Magnificat" an even more difficult task presented itself. Four times Mr. Thompson read and re-read the "Life of Christ" by Geike, a volume which gave a history of Christ's lineage, tracing his ancestry, telling of how Mary, Mother of Christ was reared, her family life prior to the birth of Christ and in general relating all the available facts concerning the story of the Child.

This one piece was re-written eleven or twelve times before it finally suited Mr. Thompson and he was prepared to present it to a critic.

"Suffer Lillte Children," was written as an observation of what he had actually seen in his work as superintendent of St. Luke Episcopal Church.

Peter's confession was the theme for the magnificent "Thou Art the Christ." But one number is included in the group in which the composer turned author and furnished the lyrics for his own music. "Into Perpetual Life." inspired by the death of an old friend who had devoted much of his life to working in the church with Mr. Thompson.

Reverence marks the opening and closing numbers, "The Lord's Prayer." and "The Grace."

Mr. Thompson is a product of the high schools of this city, and of Ontario College in Canada. Returning to New York, he was about to sail for London when he changed his plans and remained here.

WORCESTER, MASS.
GAZETTE
JUN 17 1935

The Spiritual Misused

Harry Burleigh, the noted Negro composer and organist of many years' standing at St. George's, New York, is probably the world's foremost authority on the spirituals of his race. Certainly his own renditions and arrangements have been largely responsible for bringing the spiritual to a high place in the field of American music. So that when Mr. Burleigh declared the other day that the spiritual is a religious expression and not a minstrel song, he knew what he was talking about. When he protested against the clowning of spirituals, his protest was sincere.

It was time someone said something like that. Even before the jazz era, there was a tendency for amateur and professional minstrel troupes and so-called vaudeville comedians to sing spirituals as though they were comic songs. And since our jazz orchestras, a dozen years or so ago, discovered the rhythm of the Negro melody, the butchery of the spiritual has proceeded at faster pace.

It ought not to be. It would be most satisfying to those who know and appreciate the spiritual if the dance-band fraternity would confine itself to secular music. But there's little hope of that.

DR. CLARENCE C. WHITE RESIGNS HAMPTON POST

Reorganization of Music School In Fall

HAMPTON INSTITUTE, Va.—With the opening of the school year in September, 1935, plans for the reorganization of the music school at Hampton Institute will be put into effect.

The changes voted by the Board of Trustees at the last annual meeting, April 25, 1935, contemplate giving up the school of music as one of the schools of the college. The major offerings in voice, piano organ, and instrumentation, as well as certain classes in harmony and creative music will ultimately be done away with.

Will Do Creative Work

In view of these changes, Dr Clarence Cameron White is resigning to devote the coming year to certain creative work he has given part time to during his three years as director of the music school. This work has grown out of valuable studies he has been conducting in the history of Negro music. His original composition work in this field is already known. From these studies he contemplates the editing of a history and textbook of Negro music. The curtailment of classes next year make it possible for him to concentrate in this important field.

Instead of the previous program, Hampton Institute will confine the offerings in music to meet the demands for training to teach in the field of public-school music. This will mean a continuation of courses in music appreciation and teacher training as well as instruction in the leadership of choral and assembly singing.

Provision will be made on the campus for individual instruction in music for all students, but this will be by special arrangement and at cost.

Choir Not Affected

The choir, glee clubs, trade school singers, and quartettes will be continued as in the past, and an even greater emphasis placed upon their importance.

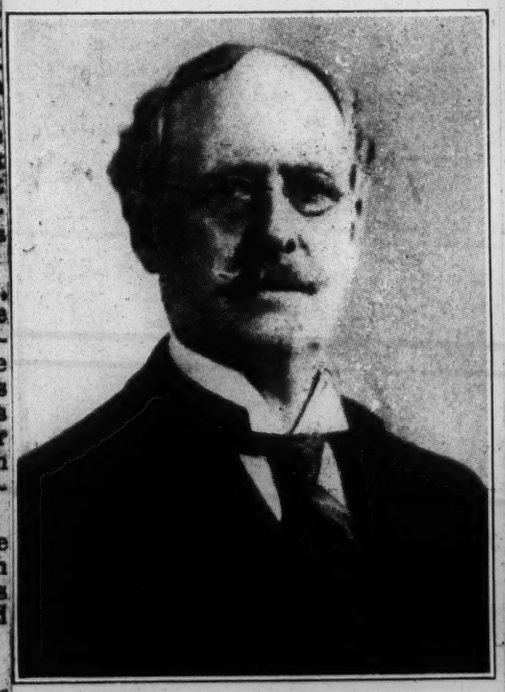
The courses to be continued in music will be grouped as general courses and will be open to students of all schools and departments, but especially planned to serve the school of education.

Realizing that these changes will mean readjustments for some of the staff and students now enrolled, the new program will be inaugurated over the period of the year. No new students will be enrolled in the school of music in September, 1935. Provision is being made for students now enrolled to continue their present programs for the session of 1935-36. After 1935-36 the new program will constitute the only music offerings of the Institute.

Hymn from Maine

Three-quarters of a century ago in Portland, Maine, a fierce form of religious fervor overtook a hardshelled Yankee named Andrew J. Johnson. Seeking out his young brother-in-law, Johnson accused him of writing songs in league with the Devil and, thrusting out his self-righteous chest, shouted: "I am bound to be a soldier in the army of the Lord! Glory! glory, Hallelujah!" Thomas Brigham Bishop, a farm-boy from the village of Wayne, jokingly set his brother-in-law's tirade to music. As popular as any popular song, *Glory, Glory, Hallelujah* was sung a few evenings later by Andrew Johnson, soon became the big camp-meeting hymn throughout the State of Maine.

When John Brown was hanged at Charles Town in 1859 for his Harper's



THOMAS BRIGHAM BISHOP

A sanctimonious brother-in-law inspired him.

Ferry raid, Thomas Brigham Bishop happened to be in nearby Martinsburg. Taking paper & pencil he dashed off the crude verses of *John Brown's Body Lies a-Mould'ring in the Grave,* set them to the music of his *Glory, Glory, Hallelujah.* The song was published by John Church of Cincinnati in 1861. Union soldiers, at the outbreak of the Civil War, picked it up as a marching song, added the "Jeff Davis" verse, carried it to Washington. There in 1862 after a great review across the Potomac Julia Ward Howe heard the Federal troopers singing it. Early the next morning, with *John Brown's Body* running through her mind, she wrote the words of *The Battle Hymn of the Republic* to Bishop's tune.

Despite the fact that he provided the music for one of the patriotic anthems of all time, the name of Thomas Brigham Bishop has been practically forgotten in the annals of U. S. music. To see that he gets his just due from history is the purpose of an elderly New Yorker named John James MacIntyre, now a publicity man for the Cunard White Star Line, once a struggling songwriter and publisher whom Bishop befriended. This week marks the 100th anniversary of Thomas Bishop's birth. Loyal John MacIntyre refused to let the occasion pass without telling his friend's life-story:

"Down East" in the 1850's the budding songwriter was regarded as a rapscallion. When he might have been brooding over crops, he was strumming a mandolin, playing at country dances, barnstorming in minstrel shows. During the Civil War he commanded a Negro detachment called Company G. One day he heard a dusky private muttering, "Shoo, fly, don't bother me." Thereupon Bishop wrote another song which every soldier sang:

Shoo, fly, don't bother me
I belong to Company G. . . .

After the war the songwriter from Maine plugged on at music. He wrote *When Johnny Comes Marching Home, Sweet Evalina, If Your Foot Is Pretty, Show It.* He toured for a time as cornetist in Pat Gilmore's Band. Then, when middle-aged, his Yankee blood asserted itself and he turned to banking. But with all his fine clothes and his fashionable mustachios, he continued to hobnob with musicians, hover around publishing offices. On one such occasion he encountered Stephen Foster who whistled the melody of *Old Folks at Home* ("Suwannee River") while Bishop set down the notes and scored the simple harmony.

Bishop died a respectable citizen in the early 1900's, surviving such friends as Foster, Dan Emmett (*Dixie*), Nelson Kneass (*Ben Bolt*). *The Battle Hymn of the Republic* has always been regarded as Julia Ward Howe's song, written to the tune of *John Brown's Body* whose authorship seemed to be unknown. At MacIntyre's request Thomas Brigham Bishop wrote out the tune's true history. Said he: "It was really done as a joke upon my sanctimonious brother-in-law."

ALBANY, N. Y.
KNICKERBOCKER PRESS
JUL 6 1935

NEW NEGRO FOLK MUSIC

It is often said that the Negro spirituals are the only authentic folk songs produced in America. But the "spirituals," most of which arose from the emotional tension of the slave days, are not the whole of the Negro contribution to American folk music. In the mountains and backwoods of the South, untutored and often illiterate natives are still putting simple thoughts into music, colored by primitive emotionalism that flourishes close to the soil.

A season devoted to recording and classifying such folk music in out of the way places of the country was recently completed by Prof. John A. Lamox, honorary consultant and curator of the Division of Music of the Library of Congress. With his son he devoted most of the year motoring through the South with a car equipped with electric recording apparatus. He heard songs chanted in lonely mountain homes in Negro convict camps, in chain gangs and along the highways. These are essentially different than the "spirituals." They are usually secular and inspired by some common task, habit or emotional impression.

"These communities of Negro men and women," says Dr. Lamox in a report of his experiences, "shut out from the clamor of the world, thrown back almost entirely on their own resources for entertainment, few with any background of reading, naturally resort to song. And through this singing, more new songs are bred, and old ones are polished and lengthened."

The charm of all folk music lies in its spontaneity and its close relation to the psychology of the people from which it springs. The American Indians had little or no such musical inclination. The Negro had it in exceptional measure, and when polished and refined by expert musical craftsmen their songs have become a new and serious musical influence. With the "spirituals" in danger of being overdone, the new discoveries of Professor Lamox will be awaited with special interest.

Clouds Reduce Chorus Audience But The Singing Kindles Its Ardor

"Have you been redeemed,
Have you been redeemed,
Certainly, Certainly, Certainly, Lord," chanted the haunting voices of a chorus of 200 or more Negroes in a program of Negro spirituals presented in Cramton Bowl last evening.

With the jubilee exaltations of souls assured of Salvation from this world's tribulations and sure they'll sing in a mighty, endless refrain as members of an angelic band, the host of colored singers sang a spell upon their audience with such stirring effect that shouting broke out in the chorus and in the assemblage as well. A stout, very dark and elderly singer burst into ecstatic shouts and gestures with her arms as the big chorus finished rendering "Mourn," her hat fell and her gray old head bobbed happily, stopping further songs till she became quiet.

A member of the colored part of the audience voiced the glad tidings "I know I'm on de battlefield for my Lawd," as the 200 voices completed that number. The singers, who have been on relief rolls, entered so thoroughly into the spirit of their singing that their hearers were gripped by the sincere eloquence with which they interpreted the words of their selections last night.

"We are climbin Jacob's Ladder,
Every round leads higher, higher,
Every round leads higher, higher,
Soldier of the cross."

Absolute faith that the wayfarer is climbing steadily to the city with golden streets in spite of his heavy burdens vibrated in the Summer air, just washed cool by shower, as the large chorus, composed of both male and female voices, sang this number.

Encores Demanded

An encore was demanded at the end of the South's favorite, "Swing Low, Sweet Chariot," and Director Andrew Branch was forced to take two bows after this one. Hearty applause followed every selection, with Branch, head of the 'Bama State Glee Clib, acknowledging the spontaneous approval of each hymn.

A shower and threatening clouds just before time for the program to begin kept actual attendance to about 700, of whom about 150 were whites. The threat of rain kept a third or so of the singers from arriving until after several songs had been presented. More than 2,000 tickets had been sold, but not more than a third of the ticket holders appeared. The concert was sponsored by the colored Federation of Women's Clubs of the city, of which Mabel Mcgavock Lee is president.

The program opened with "Way Down Upon the Suwanee River," with the following other selections completing the program:

"In Bright Mansions Above," "Steal Away," "Swing Low, Sweet Chariot," "I Shall Not Be Moved," "I Got Heaven in My View," "In My Heart, My Aching Heart," "I Am On The Battlefield," "Standin' in the Need of Prayer," "Hallelujah," and "Study War No More," in which most of the South's most beloved spirituals are included. The relief authorities made a good investment in aiding such singing to be enjoyed by the public, most hearers agreed after the program.

To Repeat Program

After the program, many written requests to repeat the concert came in from the audience. An additional request from Fred Cramton, chairman of the board of directors of the Bowl, and from a number of churches of the city to repeat the program decided the directors to give another concert early in August.

Gardeners Rewarded

Cash prizes for three subsistence gardens and certificates of merit for 54 were awarded to negro gardeners on the relief rolls of the city at a special program following the chorus of negro music.

The winners of the cash prizes were Hattie Whiting, 17 Anderson's Alley; Tom Pickett, 29 Yougene Street, and Charlie Davis, 21 Meehan Street.

Certificates of merit were awarded to John Day, Cornelia Raines, Bill Rawlins, Bennie Smith, Lizzie Smith, Isaac McBride, Ida Jones, Mattie Evans, Richard Green, Henry Lucas, Miles Smiley, Emma Battle, Grant Robinson, Sally Franklin, Robert Stringer, Dudley Jordan, Lula Bell Jones, James Harris, Abe Williams, Tom Gosha, Ethel Graves, Florence Wood, Jessie Frazier, Amos Gray, Gilbert Pou, Mary Lee Walker, Will Brown, Joe Albert.

Also Joe Williams, John Henry Scott, Caleb Young, David Green, John Williams, Dave Chappell, Philip Dandridge, Arthur Smiley, Ed Bruce, Rosa Carter, Jim Fannin, Annie Goodman, Jerry Tarlton, Walter Evans, Gus Grant, Shelly Murry, Willie Loe, Herman Williams, Willie Alford, Cleveland Crum, John Peyton, Thomas Reese, Fannie Washington, Carrie Tolliver, Mary Warren and Felix Strum.

The cash prizes were given by the Federation of Negro Women's Clubs, which sponsored the musical program. The certificates of merit were presented by the Montgomery County relief committee, and each was in a frame made by the relief committee's furniture shop. Miss Sabina Marshall, executive director of the relief committee, made the presentation.

The garden of Hattie Whiting had the highest score, rating 94 points. Tom Pickett's came second with 92 points and Charlie Davis scored 90 points.

The gardens were scored by the garden supervisors on the following points, each of which counted 10: Thorough preparation of soil; thoroughness of methods of cultivation; general arrangement in neatness of plantings; best utilization of garden plot so as to produce maximum results; highest maximum production on garden area; attitude and spirit of cooperation; greatest number of plantings of different varieties of vegetables; efficiency of efforts to control insect devastation; best prospects of surplus supply of staple vegetables for canning in Winter use; best plans for successful Fall garden. The garden supervisors who scored the gardens are: Mrs. Elizabeth Marvin, F. B. Hickman

R. S. Neal, E. A. Cox and Max Fannin
Prizes and certificates of merit will be awarded 57 white gardeners this week

Music — 1935

Negroes to Sing At Sandersville

SANDERSVILLE, Ga., Aug. 22.—By popular request, the spiritual and plantation melody singers of the Springfield Negro Baptist church in Sandersville will give their second free concert for white people only, Thursday night, Aug. 29.

When the first free concert was held last month, the first time a performance was given here by Negroes in their church for white people only, an overflow crowd greeted the singers. Rev. James McMillan, pastor of the Springfield church, has announced that favorite spirituals and requested plantation songs will make up the program, and a free will offering will be taken to raise funds for the church.

MUSICIANS READY FOR 16TH CONFAB

Activities Will Begin Here Tomorrow

(See Picture Page.)

By CARL DITON.

As the opening feature of the sixteenth annual convention of the National Association of Negro Musicians, Inc., a public mass meeting is to be held tomorrow (Sunday) at 3 o'clock in the Wadleigh High School Annex, 135th street and Convent avenue (entrance on St. Nicholas terrace). The New York City Federation of which Mrs. Effie Diton is president, is to be host to this convention from tomorrow (Sunday) through Thursday.

Maggie Harrison Fowler, president and founder of the Coleridge-Taylor School, will preside at the mass meeting. Among the features of the program will be greetings of welcome from distinguished Harlemites; a chorus under the direction of the famous Hall Johnson; a memorial service to the late Rodman Wanamaker and Capt. John Wanamaker, former patrons of the association; music, Ruby Elzy, soprano; an address by William Pickens, field secretary of the N. A. A. C. P.

Program Plans

The convention will formally open Monday morning at St. Mark's M. E. Church, 137th street and Edgecombe avenue, followed by a noon-day luncheon at which the Brooklyn String Trio, Alma Creasey, violinist; H. Leonard Jeter, violincellist; David Hawkins, pianist, will play. In the evening at 8:30 at the same place some of New York's finest musical talent will give a concert.

Tuesday morning at St. Mark's will be devoted to piano conferences at which Elizabeth Harris, member of the faculty of the Institute of Musical Art of the Juilliard School of Music will speak. The afternoon will be devoted to organ in its various functions and Raymond Burrows, head of the piano department, Teachers' College, Columbia University, will speak on "the importance of an academic background in music." In the evening at 8:30, at Mt. Olivet Baptist Church, 120th street and Lenox avenue, musical talent from various parts of the country will appear.

Following the interpolation of business with additional conferences on public school music, conducting and composing, there will be a brilliant student concert Wednesday afternoon at 3 o'clock featuring Calvin Jackson, young Philadelphia pianist, who received in 1928 a scholarship award for a year from the national association. In the evening at 8:30, in Mother A. M. E. Zion Church a testimonial concert will be given to Negro composers, the Negro stage and to Negro musical prodigies, during which the Mary Dawson Choir of Pittsburgh, Laura Bowman, well-known dramatic reader, and Bernard Butcher, 12-year-old Brooklyn pianist, will be presented following an historical survey of the Negro composer by the national president Maude Roberts George of Chicago.

To Elect Officers.

The election of officers will take place at St. Mark's Thursday morning and that evening the climax of the entire musical series will occur in the form of the association's first symphonic concert at the Juilliard Concert Hall, 130 Convent avenue (near Grant's Tomb). Florence Price, Chicago composer-pianist, will perform her "D minor concert for piano." The gifted Des Moines, violinist, Bernard Mason, will perform the "D major concerto" of Tchaikovsky and Edward Matthews, baritone, soon to be featured in George Gershwin's "Porgy," will sing, all to be assisted by the Bronx Symphony Orchestra, which as its own contribution will play the Dvorak number "From the New World Symphony" based largely upon Negro spirituals, and "Bamboula" by S. Coleridge-Taylor, all under the baton of Harry Meyer. This concert will be free.

Social Events.

The social side has not been neglected. The Business and Professional Women's Club, Inc., of which Mrs. Ollie Porter is president, will entertain on the roof of the West 137th Street Y. W. C. A. tomorrow (Sunday) afternoon following the Wadleigh High School Annex mass meeting. On Tuesday night at 11:30 there will be a reception at the Ubangi Club, 131st street and Seventh avenue, and on Wednesday night The Amsterdam News will stage a mamouth outdoor event at the Dyckman Oval, 204th street and Nagel avenue.

Negro Composer To Offer Program

The premier presentation of "Death Bells," a new negro folksong written by Henry Ely, a colored composer of Montgomery, will be given in about a month in honor of the author, who received his training at Tuskegee Institute's School of Music, probably in the auditorium of Alabama State Teachers College before or at the Pekin Theater. Ely sang with the Tuskegee Choir at Radio City, in New York, when Roxy presented that famous choir on the opening bill of that great playhouse, and was author of one of the songs the Tuskegee singers presented at Radio City, the song's title being, "Oh, What a Beautiful City," arranged by William L. Dawson, of Tuskegee.

Ely's new work is to be given as a piano symphony, in which four pianos will be used, to be played by four negro pianists. Andrew Branch, glee club director of Alabama State, will assist in the staging of the premiere, with singers from the relief chorus and from the Bama State Glee Club singing in the chorus. Two other of Ely's works, "I'm in His Care-o," and "Oh, What a Beautiful City," will also be presented on the program.

"Death Bells" is a musical interpretation of the author's dream of death, in four movements, the first in A minor, the second in E minor, the third in C major, and the last in A minor. Both Dr. Olaf Jensen, of the music department of Huntingdon College, and Andrew Branch have commended the new composition, which will take about 45 minutes for presentation. A number of offers from publishers for the new composition have been made to Ely.

Marian Anderson Feted in Austria

SAYZBURG, Austria (ANP) — Marian Anderson, American contralto, was highly acclaimed in a recital at the Mozarteum last Tuesday.

Miss Anderson has been doing concert work for more than a year in Europe and Asia, having filled repeated engagements in England, France, the Scandinavian countries, Germany and Russia.

Her tours have been triumphant as were those of the old masters of the opera, and the music-lovers of Europe, forgetting color and entranced by her art, have paid her a devotion that few singers in the world today can claim.

To Europeans, Marian Anderson is the greatest of all present-day American singers, irrespective of color.

Several leading artists, government officials, church dignitaries and members of the diplomatic corps heard Miss Anderson Friday, when her American art patroness, Mrs. Gertrude Moulton, white, sponsored a private recital in the Hotel Europe. Among those present was the Archbishop of Salzburg.

MUSIC PATRONS ARE ENTRANCED BY HER VOICE

Called Greatest of All American Singers By Europeans

NEW YORK—(ANP)—Reporting by wireless to the New York Times Wednesday of last week, Herbert F. Peyser asserted that Salzburg, Austria, (home of the world famous summer music festivals) "experienced one of the most thrilling events of its extraordinary summer season when the American contralto, Marion Anderson gave a song recital at the Mozarteum."

Miss Anderson has been doing concert work for more than a year in Europe and Asia, having filled repeated engagements in England, France, the Scandinavian countries, Germany and Russia.

Her tours have been triumphant as were those of the old masters of the opera and the music lovers of Europe, forgetting color and entranced by her art, have paid her a devotion that few singers in the world today can claim.

Greatest of All Singers

To Europeans, Marian Anderson is the greatest of all present-day American singers, irrespective of color.

Although her concert was one of the remarkable events of the Salzburg season, it did not, as Mr. Peyser reports, "enjoy the festival committee's official protection and, speaking by the cards, it was only one more of those incidental attractions which have competed these past several weeks with the doings of the festival proper."

"But Miss Anderson's European fame having reached scores of American visitors to Salzburg," the correspondent continues, "large numbers of them were on hand to judge whether the wonders they had heard about were real or merely the sensational figments of the press agent's imagination. Before the evening was half over these Americans were behaving with the same turbulent enthusiasm as the most temperamental Europeans."

Select Patrons List

"Once more the sumptuous fabric of this incomparable voice, the singer's marvelous ability to create and sustain lyric moods and the spontaneous elemntal appeal of her emotional nature, which no amount of artifice could ever simulate, exercised their overpowering effort. One was persuaded afresh that Miss Anderson is not only one of the greatest living singers but that even with whatever flaws and racial peculiarities her vocalism may disclose, she has exceedingly few rivals in point of schooling, virtuosity and ability to encompass the grand manner."

Several leading artists, government officials, church dignitaries and members of the diplomatic corps heard Miss Anderson Friday when her American art patroness, Mrs. Gertrude Moulton, white, sponsored a private recital in the Hotel Europe. Among those present was the Archbishop of Salzburg.

Miss Anderson was awarded the first scholarship given by the National Association of Negro Musicians at the first convention held in Chicago on July 29, 1919.—(Editor's note.)

NEW SYMPHONY TO BE PRESENTED

Henry Ely's New 'Death Bells' To Be Offered At State Later This Month

Henry Ely's new negro folklore symphony, "Death Bells," will be presented in its premiere at Alabama State Teachers' College auditorium, according to a plan in which President Council Trenholm, of State, has agreed to aid the young Montgomery negro composer in making the first presentation of his new work. The date for its bow to Montgomery music lovers will be about the last of September, the exact date to be announced.

Four pianos will be used in accompaniment of the mixed chorus which will sing the new number for Ely, who wrote "Oh, What a Beautiful City," sung by Tuskegee Institute's choir at Radio City. Ely was a member while a student in the Tuskegee School of Music, of the Tuskegee choir. Rehearsals of the four pianists who will play the accompaniment began last week.

Ely's new work is also to be presented in Atlanta soon. It will be sung and played by the Big Bethel Choir, of the Big Bethel Methodist Church of Atlanta, in its first hearing there. In four movements, about 45 minutes are required for presenting the new composition, which is an interpretation of a dream of death, a very striking and intriguing music number.

Montgomery, Ala., Advertiser
October 25, 1935

TWO MUSICAL LANDMARKS

It is interesting to note that two of the most significant events in the world of music in recent years were either inspired by Negroes or were the work of a Negro.

The Negro folk symphony composed by William O. Dawson, director of the school of music at Tuskegee Institute, had its world premiere under the direction of Leopold Stokowski, the nonpareil director of the Philadelphia Symphony Orchestra. The work was immediately acclaimed as a significant landmark in the development of American music.

Recently in Boston, George Gershwin's first opera, "Porgy and Bess," was presented before an enthusiastic audience. Gershwin based his work on Dubose Heyward's famous novel of Negro life in Charleston. This event, likewise, attracted a great deal of attention since it marked the greatest accomplishment to date of America's leading composer.

Both the symphony and the opera may mark the beginning of a trend in American music. Up until now we have been willing either to satisfy our musical appetites by importations from other lands, or we have simply re-hashed the work of others for the most part. In both Professor Dawson's folk symphony and Gershwin's "Porgy and Bess," however, there is a background that is to be found only in the United States. The very soil of our earth inspired them and the tempo of both is unmistakably American.

Farmville, Va. Herald
October 25, 1935

Germany Bans Negro Songs

THAT Germany is recognized for her very high place in the musical world no one who is capable of judging music will deny. Germany has always prided herself, and rightly so; in her masters of the musical art. That country does not have as we have much of the so-called "jazz". Her leaders and producers of music have always discouraged it. That such a discouragement is widespread in the land of Hitler is evidenced by an act last week of prohibiting broadcasting stations from using Negro melodies. In this respect Germany does not fully understand the Negro songs as we do. True it is that not many compositions sung by the colored race would rate with classical music, but in the Negro melodies we have the rich dialect that only we Americans, especially Southerners, understand and appreciate. As we grow older, the songs produced and sung by the colored people are rich, strike a responsive chord, entertain, and serve to make us forget many of our troubles,, as certainly the colored people do when they get together at corn huskings or camp meetings. Their voices are the most natural of the human race. May their songs be preserved!

English Call Former Printer World's Best Jazz Pianist

By FRANKLYN FRANK

CHICAGO, Ill. (ANP)—Teddy Wilson, recording artist now in Harlem, is lauded as "the world's greatest jazz pianist," in the October 19 issue of the Melody Maker, leading English music periodical published in London.

According to the British journal, Teddy, at 22, is far ahead of Fats Waller, the Earl Hines of a few years ago who was then at his best, Art Tatum and all the other Class A piano-plunkers now roaming this world.

Tuskegee Printer

The new sensation studied printing for nine years at Tuskegee, taking up music on the side, then came to Chicago in 1929. At that time Teddy's idol was Fats Waller, whom he still admires, but he had to adopt the Earl Hines technique to get a good job here, the Melody Maker said.

The young pianist took Zinky Cohn's place in Jimmy Noone's band, worked with others, and in 1933 recorded with Louis Armstrong. Teddy married Miss Irene Eadie and went to Harlem in 1933, makin gfour records with Benny Carter's Chocolate Dandies, immediately on arrival. This brought him fame in Britain. After an unhappy year in Willie Bryant's band, Teddy, three months ago signed a Bruswick recording contract, letting him work with musicians of his own choosing.

Discuss Grad

The English magazine says:

"Teddy Wilson's style has all the little traits that characterize other pianists, but his technical resources are so nearly limitless he is not confined to any one bag of tricks. Occasionally, but not often, you will find the chromatic runs of Art Tatum, the eight-in-a-bar blues bass of Joe Sullivan, even the top of the keyboard octaves of Garland Wilson (no relation): but basically his right-hand style is simple, single-note technique which baffles you merely because of the thought of transference from his brain to his fingers. This mental alertness is the quality which makes such fantastic improvisation possible . . . There is no other artist in jazz who can be pitted against Teddy for the qualities of style, touch, technique and rhythmic excitement."

English music experts who back Teddy include Baron Timme Rosencrantz, Red Norvo, John Hammond, Leonard G. Feather and others. He has recorded with Armstrong, Bryant, Carter, Mildred Bailey, Mezz Mesirow, Putney Dandridge, Benny Goodman, Bob Howard, Taft Jordan, Red Norvo and with his own orchestra, and alone.

A ONE MAN JOB

SINGLE-HANDED, Roland Hayes is performing a great task for his race—and Hayes' race, despite certain ridiculous propaganda—is the colored race. Furthermore, the famous tenor is exceedingly proud of his African ancestry and wants the world to know it.

Last Sunday afternoon Roland Hayes stood on the stage of Symphony Hall and poured forth his soul in song. He poured it forth with an artistry that came from a being whose traditional heritage included proud kings and chieftains and equally proud sufferers and martyrs whose bodies were enslaved, but their souls never. He poured it forth with a technique that equalled the best, but whether it was Handel or Schumann or Tchaikowsky or Langston Hughes—whether it was German or French or English, the singer, with faultless enunciation, perfect diction and soulful interpretation, made it ring true and convincing. It was a genius that sang, and we rejoiced because he was black. We repeat. Hayes is doing something great for his people. Symphony Hall was crowded to the doors with a vast concourse of colored and white people of all walks of life. There was an even distribution of both groups. The colored people had come in a solid body to support and acclaim their own, and the white people had come to get cultural and artistic benefit from a black man. Hayes, therefore, with his marvelous message in song, achieved the dual success of uniting his people to support a thing that was one hundred per cent theirs and also with an irresistible force drawing the other group.

No colored person could have left Symphony Hall on Sunday without a feeling of a great and joyful pride; no white person without a deep and almost reverential respect for a race that could produce Roland Hayes. Truly, his was more than a concert, it was racial progress, racial uplift and inter-racial good will all rolled into one. Let us learn just this one lesson from Roland Hayes' concert. The same amount of support given to any worthwhile venture on the part of colored people by their group will have the same results. White people flocked to Hayes' concert because they knew that colored people were supporting it strongly. And white people will rally to support any worthwhile Negro venture if they know that the colored people themselves are standing by it. The day of letting the white man work and tire so that we may enjoy is past. We must put our shoulders to the plough and do our own work—it will bring us both the assistance and the respect of the white group. Single-handed, Roland Hayes is doing a great service to his race. May God bless his efforts.

Music-1935.

National Association of Negro Musicians.

GROUP TO PLAN NAAM CONFAB IN DETROIT DEC. 27

Defender Dec 28 35

Tuskegee And Chicago Chorus On Program

DETROIT, Mich., Dec. 20—The board of directors of the National Association of Negro Musicians meeting here, December 27-28 in preparation for the 17th annual convention to be held in Detroit in August, 1936, will find a hearty welcome and an interesting program prepared for the meeting.

The local unit, though young as an organization, has many well-seasoned and capable members who have been working energetically in preparation for the coming event.

A two-day program, interesting throughout, the highlight of which will be an organ recital by Orrin C. Suthern, A.A.G.O., and head of the organ department at Tuskegee Institute, has been planned and practically all details are complete. Mary Cardwell Dawson of Pittsburgh, a soprano of unusual ability, will appear on this program as assisting artist.

Other interesting features of the two-day meeting include a sacred music festival to be held at Second Baptist church on Friday, December 27. Ten choirs under their respective directors will be heard on this program. The soloists for the evening will be Yolanda Maddox, soprano and Lorenzo E. Reid, tenor. Miss Maddox is director of St. James C. M. E. choir.

Following this program there will be a half-hour broadcast over station WJBK beginning at 11 p.m.

The meeting begins Friday, December 27. The Lucy Thurman branch YWCA will be headquarters for the session.

An added attraction on this program will be the appearance of the Imperial Chorus numbering 100 voices under the direction of J. Wesley Jones, Chicago's great conductor. The chorus will be heard in four numbers

OFFICERS AND BOARD OF DIRECTORS

Clarence Cameron White ..... *President*
J. Wesley Jones ..... *Vice-President*
Henry L. Grant ..... *Executive Secretary*
Alice Carter Simmons ..... *Secretary-Treasurer*
Lillian M. Le Mon ..... *Assistant-Secretary*

R. Augustus Lawson
John W. Work ..... Mabel O. Storey
Fred J. Work ..... Martha B. Anderson

ADVISORY BOARD

R. Nathaniel Dett ..... Carl Diton
Harriet Gibbs Marshall ..... Melville Charleton
G. Lake Imes ..... Walter Loving
Leroy H. Godman ..... Carl Diton, *National Organizer*

COMMITTEE

Carl Diton ..... *Composition*
Kemper Harreld ..... *Employment*
Fred J. Work ..... *Historian*
J. Wesley Jones ..... *Scholarship*
Mildred Bryant Jones ..... *Public School Music*

OBJECT

1. To spread abroad the love and appreciation of Negro Music.
2. To foster a larger public appreciation for an education in good music as a preparation for the advent of the real Negro genius.
3. To encourage the use of Negro folk themes as a basis of modern school of Negro Composition.
4. To resist the desecration of Negro spirituals for ragtime.
5. To influence the establishmeut of fully equipped musical departments in connection with schools and colleges.
6. To advocate the establishment of musical settlements.
7. To develop higher professional standards among Negro musicians through lectures, conferences and conventions.
8. To promote the exchange of ideas and the spirit of fellowship among all musicians.
9. To create wider opportunities for Negro artists and musicians.
10. To encourage and assist the cultivation of musical gifts among talented, deserving Negro youths, and such other activites as will extend the influence of music as a necessary and inspiring element in the life of our people.

This association through its Charter members, Honorary members and Life members together with Local organizations, has on its record the names of nearly nine hundred persons representing the Negro Music of America.

Music – 1935

National Association of Negro Musicians.

MUSIC CHIEFS OF COUNTRY GATHER

NEW YORK, Jan. 3—The mid-winter meeting of the board of directors of the National Association of Negro Musicians, Inc., opened their meeting in the palatial home of Mr. and Mrs. Carl Diton, here last Friday. Plans were completed for their 1935 annual convention which will be held in New York, August 26th to 29th, inclusive. Among those present were Maude Roberts George, president, Chicago; Kemper Herreld, vice-president, Atlanta, Ga.; J. Wesley Jones, executive secretary, Chicago; Carl Diton and Manet H. Fowler of New York City, and Camille Nickerson, Howard University, Washington, D. C.

The outlook for the convention is the greatest in the history of the association. The New York City Federation with all of its branches is co-operating splendidly.

New York Is Host to National Asso. of Musicians

Nationally Known Artists Participate in Elaborate Program.

PICKENS LAUDS PIONEERS OF GROUP

Tells of Effect Composers Have Had on Ndtion.

(By AFRO Correspondent)

NEW YORK—A thousand people, one-half of whom were members and delegates of the National Association of Negro Musicians, heard musicians eulogized for reaching "a vaster audience than other colored people can get," by William Pickens, field secretary of the NAACP, who delivered the principal address at the opening mass meeting of the sixteenth annual convention, Sunday.

Mr. Pickens followed welcome addresses by the Rev. A. Clayton Powell, Sr., pastor of the Abyssinian Baptist Church; William H. Davis, newspaper publisher; Mrs. Ollie Porter, president, Business and Professional Women's Club, and Mrs. Mae Badger Cummings, of the YWCA, Leroy H. Godman, general counsellor, NANM, Columbus, Ohio, responded.

Artists on Program

Music was rendered by the convention chorus, directed by Hall Johnson, by the convention quartette, composed of Mamie Richardson, Charlotte Wallace-Murray, Alexander Gatewood, and Theodore Hines, and by Ruby Elzy, noted soprano, who is soon to be featured in George Gershwin's "Porgy." Manet Harrison Fowler presided.

Telling how colored artists came to Broadway, Mr. Pickens recalled the tremendous impression made on the critics by the songs and music of "Shuffle Along" and the other early productions. Even "Green Pastures" was largely a success on account of its music, he declared.

"Without the Hall Johnson Choir (or some other choir), behind the scenes, creating the spiritual atmosphere," he said, the "Green Pastures" would have been a flop.

Held Mass Meeting

The opening mass meeting was held in the Wadleigh High School Annex adjoining the beautiful campus of the College of the City of New York. The Rev. Charles Carrington, associate pastor, St. Mark M.E. Church, delivered the invocation, and the Rev. O. Clay Maxwell, pastor, Mount Olivet Baptist Church offered the benediction.

After the meeting the delegates were the guests of the Business and Professional Women's Club at a reception at the YWCA.

The business sessions of the convention were held at St. Mark and opened Monday morning. At luncheon, delegates heard the Brooklyn String Trio; Alma Creasy, violinist, and Leonard Jeter, violoncellist, at luncheon.

Conferences Held

Tuesday was devoted to piano and organ conferences, with Elizabeth Harris, of the faculty of the Institute of Musical Art, and Raymond Burrows, of Teachers' College, Columbia University, in charge. Monday and Tuesday evenings were devoted to concerts of New York talent and of country-wide talent, respectively.

The annual student concert was held Wednesday afternoon with Calvin Jackson, violinist, Philadelphia, in the stellar role.

In the evening at 8:30, in Mother A.M.E. Zion Church a testimonial concert was given to composers during which the Mary Dawson Choir of Pittsburgh; Laura Bowman, wellknown dramatic reader, and Bernard Butcher, 12-year-old Brooklyn pianist, were presented following a historical survey of the colored composer by Maude Roberts George, Chicago, National NANM president.

The election of officers was scheduled for Thursday morning and that evening the climax of the entire musical series in the form of the association's first symphonic concert at the Juilliard Concert Hall, 130 Convent Avenue.

The performers included:

Florence Price, Chicago composer-pianist, Bernard Mason, violinist; Edward Matthews, baritone, and Bronx Symphony Orchestra.

New York Body Hosts

The national association is guest of the New York City Federation, NANM, of which Mrs. Effie Diton is president, and the central figure in charge of arrangements for the convention. Other members of the city federation are:

John Eckles, Bronx, first vice president; Ellsworth P. Groce, Brooklyn, second vice president; Arthur Wilson, Manhattan, recording secretary; Reginald Beam, Man., corresponding secretary; Blanche Eckles, Bronx, treasurer; Jean Edwards, Brooklyn, parliamentarian; Florence Mills, Brooklyn, auditor.

National Officers

Officers of the national body throughout the convention were: Maude Roberts George, Chicago, president; Kemper Harreld, Spelman College, Atlanta, Ga., vice president; J. Wesley Jones, Chicago, executive secretary; Clara K. Hill, Indianapolis, recording secretary; George H. Hutchinson, Chicago, treasurer.

On the board of directors were Lillian J. Brown, Indianapolis; Effie Diton, New York; Lillian M. LeMon, Indianapolis; Camille L. Nickerson, Washington; Elizabeth Coleman, Galveston; Leroy H. Goodman, Columbus counsellor.

Holding the venerated positions of "honorary presidents" are Henry L. Grant, Clarence C. White, R. Nathaniel Dett, Carl Diton, J. Wesley Jones, and Lillian M. Lemon.

ELECT CAMILLE NICKERSON TO HEAD MUSICIANS

Popular In Musical Circles Throughout Country

Special to Journal and Guide

NEW YORK — Miss Camille Nickerson, for many years active in the National Association of Negro Musicians, was elected president in the closing session of the sixteenth annual convention, which ended here Thursday of last week. Miss Nickerson is instructor in piano in the music department of Howard University and has done special research work in the Creole music of New Orleans. She holds both master and bachelor degrees from Oberlin College.

The convention also voted to meet next year in Detroit.

The new president edged out Kemper Harreld, violinist, of Spellman College, Atlanta. Mr. Harreld, however, was reelected vice-president. Other officers elected were J. Wesley Jones, Chicago, executive secretary; Clara K. Hill, Indianapolis, recording secretary; George H. Hutchinson, Chicago, treasurer; and Clara E. Hutchinson, Chicago, Ill., historian. Mrs. Maude R. George was the retiring president.

Orrim Suthern, of the organ department, Tuskegee Institute, was elected to the Board of Directors to take the place of Lillian M. Lemon, a past president. Other members of the board were reelected: Lillian Jones Brown, Indianapolis; Effie Diton, New York; Elizabeth Coleman, Texas, and Leroy H. Godson, Ohio.

Starting out with a musical mass meeting, at which the city's leading people sent their words of welcome, the convention sponsored a number of programs in addition to its business periods. There were programs of local talent, featuring new artists, by students, and by the notables from the country over.

Wednesday night was devoted to a testimonial concert to Harry T. Burleigh, baritone; Roland Hayes, tenor; and W. C. Handy, music publisher and writer of the "St. Louis Blues." Mrs. George eloquently eulogized these living musicians. Only Mr. Handy could be present.

In the course of the meetings it was brought out that the NANM was founded by Henry L. Grant, Washington, D. C., on May 2, 1919, for the purpose of promoting the music of colored composers and fostering young talent through the awarding of scholarships and other opportunities for advancement. The first scholarship was given to Marian Anderson at the first convention held in Chicago on July 29, 1919.

In 1925, in the presidency of J. Wesley Jones, the association was incorporated in the State of Ohio. State branches were first admitted in 1928.

H. U. Instructor Is Now Prexy of Nat'l Musicians

Miss Camille Lucie Nickerson Succeeds Mrs. Maude Roberts George.

NEXT MEETING TO BE IN DETROIT

Great Artists Honored at Testimonial Concert.

(By AFRO Correspondent)

NEW YORK. — Miss Camille Lucie Nickerson, instructor in piano at Howard University and an authority on Creole music, was

lected president of the National Association of Negro Musicians at the final business session of the four-day convention which came to a close here Thursday.

At the same meeting the organization voted to take its seventeenth annual convention to Detroit next year.

Miss Nickerson, who holds the degrees of bachelor of music and master of arts from Oberlin College, won over Kemper Harreld, violinist and head of the department of Music at Spelman College, Atlanta.

Mr. Harreld was elected vice-president, the position he held last year when Mrs. Maude Roberts George, Chicago, was in the chair.

Officers Re-elected

All other officers who were re-elected were:

J. Wesley Jones, Chicago, executive secretary; Clark K. Hill, Indianapolis, recording secretary; George H. Hutchinson, Chicago, treasurer; Clara E. Hutchinson, Chicago, historian.

Orrim Suthren, of the organ department, Tuskegee Institute, was elected to the board of directors to take the place of Lillian M. LeMon, a past president. Other members of the board were re-elected: Lillian Jones Brown, Indianapolis; Effie Diton, New York; Elizabeth Coleman, Texas, and Leroy H. Godson, Ohio.

Honor President

Rushed late in the afternoon to conclude its business prior to the climatic symphony concert and the later reception and dance, the convention still took time out to pay tribute to its outgoing president, Mrs. George, and to Mrs. Hutchinson, its historian, the latter of whom has compiled the records of the association.

Give Symphony

At the symphony concert which was held at the Institute of Musical Art adjoining Columbia University, the artists were Florence Price, Chicago, composer-pianist; Bernard Mason, Des Moines, Iowa, violinist; Edward Matthews, New York, baritone, noted for his singing in "Four Saints in Three Acts," and the Bronx Symphony Orchestra, Henry W. Meyer conductor.

Before the election of officers, the convention heard Hall Johnson nationally known as composer and choir director. Dr. Johnson gave words of encouragement to the junior department of the NAAM and was enthusiastic over "the thrilling experience I have had in getting acquainted with the material that will shape the organization twenty years from now."

Give Reception

New Prexy

MISS CAMILLE NICKERSON, instructor of piano at Howard University, who was elected president of the National Association of Musicians, at their New York convention, last week, to succeed Mrs. Maude Roberts George of Chicago.

The social side of the convention came to an end with the Thursday night reception at the Renaissance Casino, at which delegates and visitors and a large number of local people took part.

Starting out with a musical mass meeting, to which the city's leading people sent their words of welcome, the convention sponsored a number of programs in addition to its business periods. There were programs of local talent, featuring new artists, by students, and by the notables from the country over.

Honor Celebrities

Wednesday night was devoted to a testimonial concert to Harry T. Burleigh, baritone; Roland Hayes, tenor, and W. C. Handy, music publisher and writer of the "St. Louis Blues." Mrs. George eloquently eulogized these living musicians. Only Mr. Handy could be present.

Grant the Founder

In the course of the meetings it was brought out that the NAAM was founded by Henry L. Grant, a Washington, D.C., school teacher, on May 2, 1919, for the purpose of promoting the music of colored composers and fostering young talent through the awarding of scholarships and other opportunities for advancement.

The first scholarship was given to Marian Anderson at the first convention held in Chicago on July 29, 1919. Miss Anderson, who has won the acclaim of music lovers the world over, won new honors last week at the Salzburg musical festival where she sang, despite only cold reception from the Nazi officialdom.

In 1925, in the presidency of J. Wesley Jones, the association was incorporated in the State of Ohio. State branches were first admitted in 1928.

The sixteenth convention here as the guest of the New York Federation, NAAM, of which Mrs. Effie Diton is president, includes musicians from the five boroughs of Greater New York.

NATIONAL ASSOCIATION OF MUSICIANS MEETS IN N. Y.

By CARL DITON
(For ANP)

NEW YORK.—The National Association of Negro Musicians closed its sixteenth Annual Conference with a Symphonic program of creditable dimensions, leaving no doubt in the minds of the delegates of the week's huge success.

Large crowds patronized the events ranging from one to two thousand.

The opening Sunday mass meeting consisted of the usual expressions of welcome by prominent representatives greatly supported by a spirited address from William Pickens, Field Secretary of the National Association for the Advancement of Colored People and a chorus of one hundred voices conducted by Hall Johnson of the Hall Johnson choir fame.

On Monday morning the convention formally opened after which a splendidly organized luncheon was served.

In the evening the New York City Federation of the National body, Effie Diton, Federation President, gave a brilliant concert in the St. Mark's M. E. Church consisting of three choral groups, vocal arias and piano and violin concerto movements. The important educational features were the organ of St. Mark's, considered by many organists the finest among Negro churches, the introduction of an instrument new to musical convention programs, the Viola, Negro spirituals sung in native African and an operatic scene from "Cavalleria Rusticana."

Professional Conferences

The professional conferences were opened on Tuesday morning at which Elizabeth Harris, member of the faculty of the Institute of Musical Art of the Juillard School of Music, and Raymond Burrows, head of the Piano Department in Teachers' College, Columbia university, spoke,—the subject of the latter being "The Importance of Academic Background in Music."

In the afternoon the young people from all over the country astonished the audience with their lavish musical gifts, particularly Thelma Ingram of Brooklyn and Calvin Jackson of Philadelphia, at one time recipient of a scholarship from the National body,—both pianists.

In the evening, representatives of the Branch associations of the National organization gave a fine concert at which chamber music was introduced for the first time at the convention,—a movement from Dvorak's String Quartet, Op. 96, played by the New York String Quartet. This concert displayed in strong belief the progress Negro musicians throughout the country are making.

Choral Organization

Wednesday morning provided additional conferences in choral organization, and the afternoon's provision was a concert similar to the previous afternoon in which compositions by Gilbert Allen, Percival Parham, Hugo Bornr and Florence Price were performed and an endless array of talent appeared, most prominent of which were the Lenox String Trio in a movement of Cade's F Major Trio; Le Vada Easter, St. Louis, Mo., pianist and John Robyns, Waco, Texas, pianist, pupil of Helen Hagan.

In the evening the Mary Dawson choir of Pittsburgh, Laura Bowman Actress, a 12-year-old piano prodigy of Brooklyn, N. Y. and Shirley Graham, composer of Tom-Tom performed.

Poetry - 1935

Uncle Joe Dobson

FROM UNCLE JOE DOBSON'S JOURNAL

EDITOR'S NOTE.—Dr. Andrew Dobson, who has been heard for years on major stations in Chicago as well as NBO and CBS has been called by Chicago editors, "A Bert Williams, an Edgar Guest and a Will Rogers of the Race all rolled into one."

He assumes the role of Old Uncle Joe on station WJJD and delights his audience with songs, rhyming philosophy concerning the current topics. Each week he will bring us articles from his "Uncle Joe's Journal."

RELATIONS

I has to laff at Einstein
Twelve years to write a book
"De Theory of Relations"
Dats de name de brother took.

I could write on my relations
And it wouldn't take much time
I'm authority on dese kin folks
Dey goin beat you every time.

Jus git yoself a little shack
And git three meals ahead
Heah comes a lot o cousins
Dat you thought or hoped was dead.

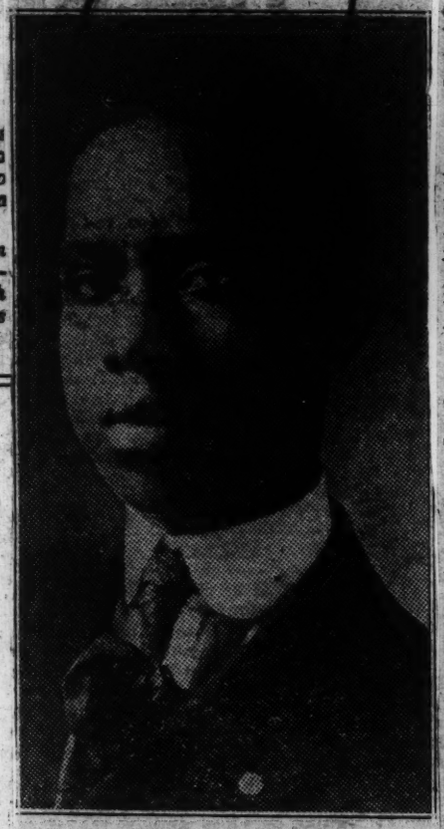
My mammy and my pappy
Dey relations, dat I know.
My brothers, sisters, uncles and ants
Dey welcome to my doah.

Now when it comes to in-laws
I hesitates with doubt;
But when it gits to cousins
To dem I'm always "out."

Dey eats yo grub. Soaks up yo heat
And wouldn't spend a dime
Talkin bout "cousin dis and cousin dat
And cousin you sho doin fine."

For most diseases dey's a cure
Dats what de doctor's say
I'm flicted with ten cousins
When dem pains come, dey stay

Oklahoman Climbs In Writers' World



TROY JETER

Oklahomans and citizens of Oklahoma City in particular are proud of the rapid rise of Troy Jeter, son of Dr. J. Jeter, of the capital city, who is giving evidence of outstanding ability in the literary and music world.

Young Jeter, a student at the Tennessee Agricultural and Industrial State college, is the author of "Goodnight, Beloved, Goodnight," which has recently been accepted by the Radio Music Guild of New York City as a song suitable for radio entertainment. In addition, Mr. Jeter has written another poem used especially for chapel exercises, entitled, "Pick Up Your Harps and Sing."

It is said that the Radio Guild paid Mr. Jeter a handsome sum for the use of his song over the air. The lyric of Mr. Jeter's song follows:

* * *

Goodnight, beloved, goodnight,
The stars above give off their light
Twinkle down to us their fond goodnight,
Goodnight, beloved, goodnight.
The angels will guard in slumber's flight,
And bless you in their heavenly dreams.
Goodnight, beloved, goodnight.

Beloved the time soon comes
When parting hour draws near,
And your voice will in silence
Cause my heartaches and fear,
Until the dawn
Will I pray for you dear,
The heavens see you safely through.

A kiss before we part
Beneath the silvery moon
When all will be to me as one,
My throbbing heart thrills
You heed my will,
My heart, you sigh, you've won
As time rolled by tonight.

* * *

President Hale of the college, also uses at chapel five sentence semons prepared by Mr. Jeter. They fellow:

Think of your duty to yourself and the community in which you live.

Think of the means by which you will accomplish your task.

Think of the effort to be made. Thing in the sun, not in the shade.

Think of the price to be paid.

Work, let nothing this side of heaven stop you.

Work for the good of the cause.

Work for the pleasure gained from working.

Work for an ultimate goal.

Work, there is gain for all.

Serve with an open heart, a free heart; no man can survive alone.

Serve for the love of your fellowman.

Serve a righteous cause.

Serve with all your strength and fervor; 'tis the slacker that always fails.

Serve to the utmost of your power as a challenge from God to us all.

Macon Negro Poet To Read Own Work

Joseph Fields, 20-year-old Negro poet of Macon, will be presented in a program of readings of his own poems next Monday night at Mt. Olive Baptist church on Oglethorpe street. A section will be reserved for white patrons. Admission is 10 cents and proceeds will benefit church enterprises.

The young poet is a graduate of Ballard Normal school. A musical program will be presented by several local musicians, including the Washington Avenue Presbyterian choir; Matthew Kennedy, 14-year-old pianist trained by Mrs. Raleigh Drake; Rosetta Smith, Jewell Rutherford and Robert L. Smith, vocalists, and the Moonlight quartet. Dr. R. S. Smith will be master of ceremonies and Minnie Singleton, editor of the colored section of The Macon Telegraph and Evening News will give the response.

BOOK OF 12 POEMS BY YOUNG AUTHOR CREATES SENSATION

LYNCHBURG, Va.—A collection of poems recently published by Beryl Ewel Tynes, young artist of this city, under the caption "Pen-point Drippings," has created unusual interest and widespread discussion in literary circles in this city, Roanoke and other communities in this section, according to information reaching the author within the past month.

For a number of years, Mr. Tynes has written poems and verse under the inspiration of race poets like Countee Cullen, Paul Lawrence Dunbar and Miss Georgia Douglass Johnson. Encouraged by Mrs. Anne Spencer, Lynchburg's philosophical poetess, and Abe C. Edmunds, white, Mr. Tynes decided to publish his small collection of works in one pamphlet partly as a means of earning extra funds to finish his education.

There are twelve poems in the collection together with the Foreword and a statement of the author's own philosophy of life under the title "My Creed." Each poem reveals the creative ambition and leanings of the young poet.

His poem "Night" is pregnant with beauty. One has only to read these lines to see the creative possibilities of this poet:

Night
Is a black girl,
Quiescent,
Bosoming
Millions of secrets,
Strange as a weird apparition,
Poignantly, deeply, bewitching.

But "To the Masses" reveals more than beauty. It is a ringing challenge to the "prisoner of toil" to "stand up like men!" Crush the bosses with the ballot! Beat them with propaganda! Torture them with the strike! Exterminate the classes! Establish human fraternity!"

Macon, Ga., Telegraph
August 20 1935

Macon Negro Poet To Read Own Work

Joseph Fields, 20-year-old Negro poet of Macon, will be presented in a program of readings of his own poems next Monday night at Mt. Olive Baptist church on Oglethorpe street. A section will be reserved for white patrons. Admission is 10 cents and proceeds will benefit church enterprises.

The young poet is a graduate of Ballard Normal school. A musical program will be presented by several local musicians, including the Washington Avenue Presbyterian choir; Matthew Kennedy, 14-year-old pianist trained by Mrs. Raleigh Drake; Rosetta Smith, Jewell Rutherford and Robert L. Smith, vocalists, and the Moonlight quartet. Dr. R. S. Smith will be master of ceremonies and Minnie Singleton, editor of the colored section of The Macon Telegraph and Evening News will give response.

Ballad of Ethiopia

Courier 10-5-35

By Langston Hughes

Bow your head in prayer.
Lift your soul in song.
Let the war be short
And the freedom long.

Cleveland Ohio
I have been a slave.
I've been beaten down.
But you cannot keep us
On the ground.

10-5-35
Ethiopian warriors
With your spears of gold,
Don't Let Mussolini
Get into your fold.

Ethiopian women
Offer up their lives
On the field of battle
As a sacrifice.

Where the mighty Nile's
Great headwaters rise
And the black man's flag
In bright freedom flies.

All you colored peoples,
No matter where you be
Take for your slogan:
AFRICA BE FREE!

All you colored peoples,
Be a man at last.
Say to Mussolini,
No! you shall not pass.

Nobody knows
The trouble I've seen—
But when I rise
I'm gonna rise mean.

Carnera thought that
He would have his way—
But the big Brown Bomber
Just said Hey . . . Hey! Hey!

And Mussolini's men,
They may swing their capes—
But when Harlem starts
She's a cage of apes.

We should have this world
To be fine and free,
But when I say free
That means you and ME.

So get together, women!
Get together, men—
Let us tell the world
That this war must end.

Mussolini wants
To have his peace of mind,
But the peace we want
Is for all mankind.

And the peace we want
Means every man is free.
Listen, Mussolini,
Don't you mess with me!

I'm A Negro

Courier 11-9-35

By ANSELM JOSEPH FINCH

I'm a Negro . . . I can feel
E'en thugh my hands are as . . . bars of steel.
My back still carries . . . its heavy load,
The world says . . . "wait, stand in the cold."
I wait and wait . . . and wait some more;
Wondering . . . How far is freedom's shore.
I'm a Negro, black, patient, kind and true;
I'm a Negro . . . asking . . . What can I do?

Pittsburgh, Pa.
I sing my songs . . . I do my task;
A fair America is . . . all I ask.
I fight in war in . . . America's name;
I have never dragged her flag . . . to shame.
I die for my country . . . whenever I can;
I dodge no trench . . . duty calls me in.
Open then your gates . . . unto my cry;
I'm a Negro . . . I refuse to pass by.

At last I stand . . . on . . . opportunity's brink,
Lose not faith in me . . . for I can think.
I have sung the songs which . . . kept me alive;
Without which today I . . . could not survive.
I have smiled when my heart was . . . burning within;
I've said "yes" when "no" . . . it should have been.
I'm a Negro . . . I've been through the fire;
I'm a Negro . . . do not expect me to die.

Poetry-1935

Winston-Salem, N. C., Sentinel
December 19, 1935

Mrs. Tully Blair Tells of Negro Poetry At Literary Study Group Meeting Today

"This morning we are to have the rare privilege of hearing Mrs. Tully Blair and learning a great deal about American Negro poetry. No one is better qualified to speak of our native Negro poets than Mrs. Blair. Born and educated in the South, a keen lover of all good poetry, she has made a special study of Negro poetry for the past ten years. Her reading has covered practically everything worth while which has appeared among this group of poets." Mrs. Blanche Thatcher, chairman, thus introduced Mrs. Blair this morning at a meeting of the literary study group at the Woman's Club.

In beginning her informative and extremely interesting address, the speaker said that "The tremendous achievements in recent years of certain members of the Negro race, under prodigious handicaps has kindled my admiration. If I appear to laud excessively those whose work which by many may seem mediocre, remember that slavery was in existence no longer than 70-some years ago, that the ancestors of many of our Negro artists are not far removed from the jungles of Africa, and I defy you to say that the accomplishments of this race are not outstanding."

Pioneer Negro voices, Mrs. Blair said, were Jupiter Hammond and Phyllis Wheatley, in the eighteenth century, the latter having come to this country at the age of 8 years on a slave ship. Negro literature was buried for about a hundred years, until Paul Lawrence Dunbar rose and made his race articulate.

James Weldon Johnson was a writer, a poet, a compiler of poetry and the collector of a book of Negro spirituals; from 1906-09 he was U. S. consul to Venezuela and Nicaragua, continued the speaker. He is a man of excellent education, well poised, sane, and a tireless worker for the betterment of his race, and much of his race's folk lore is preserved in his collection of Negro sermon's "God's Trombone."

Claude McKay is a poet of rebellion; Joseph Seaman Cotter Jr. was more resigned and not so bitter, she said, listing some of the better-known Negro writers.

Mrs. Blair bracketed two younger Negro voices together—Countee Cullen and Langhston Hughes. Cullen, she stated, is versatile and his poetry is, more than any other major poet, a criticism of life, and his poetry fine and sensitive. Some of his exquisitely beautiful poems were sympathetically read by the speaker.

Hughes' colorful life of hardship and travel was described and the speaker said that the Negro race is very proud of him.

James Weldon Johnson and Sterling A. Brown were mentioned and acclaimed, and Negro women poets named were Georgia Johnson, Ann Spencer, Jessie Fauset, Gwendolyn Bennett, and Helene Johnson.

Mrs. Blair told in interesting detail, which showed deep comprehension of her subject, of the works and relative merits of the various poets, and she said that today there are a hundred Negro poets of repute, and more and more they are being recognized for their genius.

Numerous poems, some humorous, some beautiful in their deep emotion and plaintiveness, were read with complete understanding by the speaker.

The members of the group requested Mrs. Thatcher to speak on "Emily Dickinson" at the January meeting.

Art-1935

AFRICAN NEGRO SCULPTURE

Admirable Exhibition at the Museum of Modern Art Seen as Corrective

By EDWARD ALDEN JEWELL.

WE have come saliently to emphasize in our minds the relationship of African Negro sculpture and the beginnings of the modern art movement in Paris. The influence exerted by such examples as came to the attention of those rebel painters who realized that a break with prevailing practice must be made is known to have been considerable. It took various forms, reappearing again and again in Fauve and subsequent expression. Yet this relationship has tended to assume for us importance rather dwarfing our appreciation of the plastic quality of the source material itself. And an exhibition such as James Johnson Sweeney has brought to the Museum of Modern Art is likely to act as a corrective in this respect. It opened to the public last Tuesday, was noticed in our art column of the same day, and will remain until May 19.

The notably fine installation has already been signalized. It remains here briefly to discuss some of the esthetic and "practical" aspects of this fascinating display. By use of the term "practical" one intends reference to the fact that many of these objects were designed as religious emblems and that all of them were designed to meet definite religious or social needs of the community. It is essential not to lose contact with this phase, which connotes a reverence for traditions that were followed by the individual artists. The personality of the artist may, often in large measure, reach expression in these figures; but essentially it is always traditional idioms, honored and kept alive through successive generations, that shape the results. This accounts for the endless recurrence of a unique idea, whatever of variation the individual piece embodies.

* * *

IN the course of his scholarly foreword to the catalogue, which no one should neglect to read with care, from beginning to end, Mr. Sweeney observes:

"Religion with the Negro, as with all other races, has been the main stimulus to artistic expression. And even in minor manifestations we find it as productive in Africa as in Europe." He then cites a few examples, among them that extraordinary and yet quite typical 'Konde," a wooden figure studded with nails, superstitiously thrust driven as propitiatory prayer symbols. Parallels are readily found in European religious custom.

Besides such fetishes as this, and the "conjuration" device numbered 189 in the catalogue, fashioned with calabash and shells, there are the various fertility idols; representations of the spirit of the dead; emblems popularly believed "to protect the child till the age of puberty"; while beyond all of these we find in abundance the ritual masks, which, as Mr. Sweeney points out, "range from the most realistic, employing monkey or even human hair to heighten the representation, to the purely architectonic or abstract in form." And the "practical" side would also embrace utensils, weapons for warfare, musical instruments and textiles.

In the end, however, Mr. Sweeney urges us to note, "it is not the tribal characteristics of Negro art nor its strangeness that are interesting. It is its plastic qualities. * * * It is the vitality of the forms of Negro art that should speak to us; the simplification without impoverishment; the unerring emphasis on the essential. * * * The art of Negro Africa is a sculptor's art. As a sculptural tradition in the last century," he contends, "it has had no rival. It is as sculpture we should approach it."

* * *

AGREEMENT with this high estimate of the plastic worth of African Negro art may be complete or part-way; it can scarcely be non-existent. In applying to the concept and execution of these pieces of sculpture our own more or less familiar phrases, such as simplification, stylization, "three dimensional organization of structural planes in architectonic sequences," the "tension achieved between the idea or emotion to be expressed through representation and the abstract principles of sculpture"—by applying such phrases as these we may seem in danger of arguing a conscious esthetic awareness on the part of tribal artists that could not in fact be demonstrated and proved. Yet equivalents must be thought of as having figured in the creation of the finest of these pieces.

The process of stylizing is found operative in virtually all of the work, and this publishes itself as indubitably a matter of tradition. The distortion thus employed (which has nothing to do, one feels, with naïveté or any mere failure to achieve naturalistic statement) may often strike us as bizarre rather than plastically profound. But in numerous instances the result is manifestly beautiful, when judged according to standards that are not riddled with prejudice and vitiated by narrow or undigested experience. Indeed, so numerous prove these instances, involving either an entire figure or some eloquent bit of detail, that no attempt at enumeration and specific comment can be made here. The exhibition provides a splendidly furnished field for study, and its brilliant effectiveness as a survey justifies manyfold all the labor and pains expended.

Sculptress Creates Bust Of California Official

5-3-35

HOLLYWOOD.—(CNP) — A life sized bust of John A. Ford, county supervisor of the tenth district county of Los Angeles, has been created by Beulah Woodward, Negro woman sculptor. She is well known for her masks of African warriors and silhouettes depicting African adventures.

IN THE GALLERIES: A REVIEWER'S WEEK

Negro Artists Sponsored by the Harmon Foundation—By a Diligent Sculptor—Camera Work and Other Shows

By HOWARD DEVREE.

THREE exhibitions at once, including a wide variety of work by five distinct exhibitors are quartered at the Delphic Studios this week. The first and largest brings together paintings and sculpture by three Negro artists under the sponsorship of the Harmon Foundation—the late Malvin Gray Johnson, Richmond Barthé and Sargent Johnson. The second consists of paintings by Anne Neagoe, the third, of drawings by Anthony Zipprich.

Malvin Gray Johnson, who died last Autumn, is represented by both oils and water-colors. He is seen at his best in such paintings as "Convict Labor," with its design of parallel lines of workers bent with the swinging of their picks, and in the lighter medium by the patterned landscape of "Rain," the circular composition of "Pigs" and the homely gate of "Rail Fence." The loss in his death to both his race and to art is emphasized by this work.

Richmond Barthé gave evidence of unusual talent even in his earliest modeled heads and figures shown by Caz-Delbo several years ago. Despite serious economic handicaps, he has steadily progressed. The black oval "Mask of Boy" and the tall green bronze figure of a man in the present show afford evidence of the increasing fulfillment of the promise. Sargent Johnson works in several media and obtains interesting effects in color.

Anne Neagoe's painting shows her to be interested in color-harmony and the weaving of color rhythms into striking decorative design, whether in her nudes or landscapes. This is vigorous, well-brushed work somewhat French in manner.

Anthony Zipprich has found the Western States, with their proverbial great open spaces, and the Gulf States, with festoons of moss and other decorative effects, captivating for his pencils and crayons. His drawings are personal and his compositional sense is excellent.

All three exhibitions through the week.

-A Debut Shows

Charlotte, N. C., News
May 9 1935

Unveil Painting By Negro Artist

Portrait Of Dr. Moore Donated To Elizabeth City Normal School.

A portrait of the late Dr. Peter W. Moore, former president of the Elizabeth City state normal school which was painted by Rev. W. A. Cooper, local negro artist, will be unveiled as a feature of the commencement exercises of the school Thursday, May 18.

The painting is a gift to the school from the alumni, who authorized its commission. An exhibition of the local artist's work is also scheduled for Richmond, Va., on May 20, at the time of the meeting of the Virginia Interracial commission, which he has been asked to attend.

This week a Cooper painting will be unveiled at the Mothers Day services of Clinton Metropolitan A. M. E. Zion church, on South Mint street, of which the artist is pastor. Painted in honor of all the mothers of the world, the canvas is a portrait of Annis North and will be unveiled by her daughter, Hazeline Reddick. Members of the church are asked to present the church flowers Sunday morning in connection with the unveiling.

IN THE AFRICAN EXHIBITION AT THE MUSEUM OF MODERN ART

"Statue of Man," French Sudan. Collection Laura Harden.

"Mask in Wood." Cameroun. Frank Crowninshield Collection.

"Pahouine Ancestral Figure," Gabun, French Congo. From Collection of Paul Guillaume.

Art – 1935

Wilmington, N. C. Morning Star
January 15, 1935

NEGRO MINISTER TO DISPLAY ART

Rev. Cooper of Charlotte To Lecture Wednesday Morning at Williston School

An art exhibit of unusual interest and merit will be presented in the lobby of the Williston Industrial school Wednesday morning from 9 to 12 o'clock.

The exhibit consists of paintings by Rev. W. A. Cooper, pastor of the Clinton Metropolitan A. M. E. Z. church of Charlotte. Its presentation is made possible by the cooperation and financial support of the American Federation of Art and C. C. Spaulding, president of the North Carolina Mutual Life Insurance company.

At 11:15 Wednesday morning Rev. Cooper will lecture on "The Value of Art in Human Living."

N. C. Nebold, director of the department of negro education of the state department of public instruction, is largely responsible for the exhibit being presented in the larger high schools of the state.

The exhibit and the lecture are both open to the public.

Wilmington, N. C. News
January 16, 1935

NEGRO PAINTER EXHIBITS WORK

Rev. W. A. Cooper of Charlotte Will Lecture This Morning at Williston

A soft-spoken, cultured negro minister from Charlotte who has won wide renown as a portrait painter brought a group of his canvases to Wilmington yesterday and will display them this morning from 9 to 12 o'clock at Williston school.

The painter, Rev. W. A. Cooper, pastor of Clinton Metropolitan A. M. E. Z. church of Charlotte, modestly told newspapermen of his career as an artist as he showed them the paintings at Williston yesterday afternoon.

All his portraits are of negroes. One of them, a work which even to the layman's eye appears remarkable, won first prize at the art exhibit of the North Carolina state fair. Others of his canvases have been displayed in New York City and received praised in the New York Herald Tribune and other publications.

Had No Urge to Paint

Rev. Cooper explained that he stumbled upon his talent for art entirely through chance. In 1920, while an invalid for a few days, he took a water color set owned by one of his children and with a rough piece of cardboard undertook to illustrate the theme of one of his sermons. He became fascinated by his work and continued at it, slowly improving. Oddly, he never received any instruction in painting until his work had attracted attention.

"It was not the urge to become an artist that prompted me to paint," he said. "It was rather the urge to be busy at something." His personality makes this rather easy to believe. He is decidedly the energetic, vigorous type, rather than the ascetic type one associates with the painter.

Rev. Cooper has undertaken in paintings to preserve various types of members of his race. This he has evidently done with a rare degree of success. His paintings stand out boldly from their frames. No uncertainty is found in the strokes of the brush. One canvas is a portrait of a negro woman over the washtub; another, that of a man of bony countenance and deepest eyes. For this latter painting the artist's father posed.

At 11:15 o'clock this morning Rev. Cooper will lecture at Williston on "The Value of Art in Human Living." To both the lecture and the exhibit the public is invited.

The Cooper paintings are being taken on tour of the principal negro high schools of the state through the financial aid of the American Federation of Art and C. C. Spaulding, president of the North Carolina Mutual Life Insurance company of Durham.

NEW YORK GIRL WINS SILK DESIGN CONTEST—Photo shows Hilda Jones, student at Girls' Commercial High School, receiving check for $75 from R. D. Jenkins, white, vice-president of the International Silk Guild, for her design, which is shown in upper left corner. At left is Hardinge Scholle, white, director of Museum of City of New York, where ceremony took place last week. Other designs may be seen in background.

Lincoln Student Has Two Prize Winning Charcoal Drawings

At the recent art exhibit of the Missouri State Federation of Women's Clubs (white) held at Sedalia, Mo., 1932 pieces of art were in competition. Lincoln University students artists won two of the five first prizes offered. Voris Dickerson won the first place in oil painting with his still-life. Grant Carter won the first place in char-coal with his two drawings, "The Studious Blacksmith" and "The Oriental Girl."

Hardrick Painting Accepted by School

A painting, "Sydonia", by John Hardrick, widely known local artist has been presented to the Manuel Training High school and will share a place in the Students Hall of Fame at the school beside the works of other gifted artists.

Presentation was made by James I. Martin, business man, on behalf of twenty-five colored alumni of the school at the fortieth anniversary exercises held monday night.

In accepting the picture, E. H. Kemper McComb, principal, paid high tribute to Mr. Hardrick, graduate of the school and Will Scott, an alumnus and nationally known artist, whose work also is among the school's art collections.

The painting received an award in the Harmon exhibit some time ago. Ralph Bryant, June class, 1911 was sponsor of the move among the graduates to purchase the picture and present it to their alma mater.

NEW YORK TIMES

MAR 15 1935

Art Brevities.

Another program by the clavilux will be presented at 8:30 o'clock this evening at the Art Institute of Light, 480 Lexington Avenue.

Dr. Eugene Croizat will speak at 8:30 o'clock this evening at the regular Friday evening forum, conducted by Moss & Kamin, booksellers, at the Barbizon-Plaza. The subject will be "Masterpieces of Italian Art."

Exhibitions opening today include sculpture by Malvina Hoffman, at the Lounge Gallery of the American Woman's Association, and sculpture by Mateo Hernandez, at the Brummer Galleries.

Paintings by Samuel Brecher are a current attraction at the ACA Gallery, where the exhibition called "The Struggle for Negro Rights" continues this week.

Memphis, Tenn., Com'rcial Appeal
November 11, 1935

NEGRO SCULPTOR SPEAKS

Talk Is Headlight of Exposition Progress

Prof. Isaac Hathaway of Pine Bluff, Ark., registered as one of the foremost sculptors of the negro race gave a lecture and demonstration at Church Park auditorium yesterday afternoon. It was a highlight of the Exposition of Progress sponsored by the Autress Russell Post, American Legion.

Some of his sculpture and pottery will remain at the exposition until it closes tomorrow night with a review and reception at the negro Masonic Temple.

School children will give a program and pageant on negro progress at the auditorium at 3 o'clock this afternoon. All negro units of the Armistice Day parade are asked to meet there at 9:30 o'clock this morning by Com. Clifton Satterfield of the Autress Russell Post. They will march from there to the place for the formation of the parade on North Second.

Savannah, Ga., News
December 8, 1935

GULLAH NEGRO IN ART FIELD

Henry A. Botkin, Artist Painting Them WITH GEORGE GERSHWIN

Giving Attention to Their Music On Folly Island

BY WARREN A. McNEILL
Associated Press Staff Writer.

NEW YORK, Dec. 7 (AP).—The primitive type of negro found on Folly Island, near Charleston, S. C., already receiving attention in dramatic and music circles, has found a place in the art field here.

Like "Porgy and Bess," the native opera by George and Ira Gershwin, from DuBose and Dorothy Heyward's story portraying life of these people, the art exhibition consists of paintings of the same people. Its origin is closely linked with the play.

Henry A. Botkin, the artist, is a cousin of George Gershwin and went to the South Carolina Gullah negro country with him, studying the life of the negroes and painting them while Gershwin studied their music.

The result is a series of paintings showing the tumble-down shacks of the Folly Island natives, the colorful vegetation and the characteristic physical types of the inhabitants.

A native of Boston, Botkin studied here and abroad and had a one-man exhibition in Paris in 1927. Since his return to America he has had one-man shows at the Kansas City Art Institute, the Denver Art Museum and several New York galleries, and has contributed to several group exhibitions.

Art - 1935

Exhibition of Negro Art at Adult Education Project in Harlem Y. W. C. A

"The Crapshooter," by Norman Lewis

Negro Students Hold Their Own Art Exhibition

Savage Studio Neophytes Show Carvings, Paintings and Sculpture at Y. W. C. A.

An exhibition of Negro painting, sculpture and wood carving opened last night in the auditorium of the Y. W. C. A. at 144 West 138th Street, displaying 150 items by art students in the Augusta Savage Studio, the Harlem branch of the adult education project of the University of the State of New York.

The artists have confined themselves to subjects connected with their own race and have not attempted to ape the schools of their white colleagues. There are pictures of dice players, women dancers doing the "Lindy Hop" and a multitude of other Harlem scenes with which the artists obviously are intimately acquainted.

New York Herald Tribune 2-25-35

Among the well known Negroes portrayed are Rose McClendon actress; Harry T. Burleigh, composer; Mrs. Sadie [illegible] author of "The Amsterdam News"; several studies of Leigh Whipper, who appeared in "Steve[illegible]" and "Porgy," and a number of sketches of H. Mardo Brown, who was the minute dum major in "Showboat."

Mr. Brown's expression in all his portraits is that of a man who has triumphantly overcome the petty shackles of everyday existence. His costume is almost entirely composed of gold cloth and he clutches his baton with the air of an emperor.

Novice's Work Hangs

2-25-35

Robert Jones, who has been a pupil at Miss Savage's School less than six months, was tremendously excited that his work was in a genuine exhibition. He kept tap dancing about the auditorium all yesterday afternoon while the pictures were being hung, exclaiming:

"Gee, I'ze happy; just as happy as a bird in the sky."

Among his works were a bronze head which was a creditable self-portrait, and a number of amusing pencil caricatures. One showed an old Negro frantically trying to catch a recalcitrant game chicken. When Mr. Jones could no longer contain himself, he would rush off to the grand piano on the stage and play "The Darktown Strutters' Ball," the only piece in his repertoire.

He was enthusiastic about Miss Savage, his teacher, saying, "She gives us a chance to think and do the job our own way. She's a fine, fine woman, and the best sculptor I ever saw." Mr. Jones then collared a newcomer to see whether he could recognize his bust as a self-portrait.

A painting of H. Mardo Brown, "The Drum Major," also by Mr. Lewis

Teacher Cited Abroad

Miss Savage was supervising the hanging of the pictures. She was dressed in a dark red smock with shiny steel buttons. Her pupils jumped to obey her whenever she asked them to do anything. She studied for two years abroad on a Guggenheim fellowship, and won a citation at the Salon Automne et Salon Printemps in Paris for her sculpture.

She is assisted at the school by Angela Straeter, Dutch illustrator and portrait painter, who exhibited several paintings. One of these is a study of Samuel Battle, the only Negro lieutenant in the New York Police Department.

Nearly Lost Her Art

Miss Savage was born in Green Cove Springs, Fla., thirty-five years ago. Her father, a Methodist minister, fought her artistic proclivities, as he considered it against his principles to "make graven images." In her childhood the only material she had for sculptures was the native red clay. She had to keep her work out of her father's sight to avoid being spanked, and whenever it rained, her images were washed away.

"My father licked me five or six times a week," she said, "and almost whipped all the art out of me."

Finally Miss Savage came to New York, and, after studying three years at Cooper Union, she won the fellowship. She returned to New York in 1932 and at once began to give the benefit of her experience to the Negroes.

"It was always in me how much I'd been kept down," she said, "and if I could teach them anything about anatomy or perspective I was glad to do it. The Urban League gave me some money to buy materials, and now we have sixty-six students enrolled in the school."

Students Help Themselves

The drawings, paintings and sculpture in the exhibition were done at Miss Savage's two-room apartment at 239 West 135th Street. The pupils make their casts and build the easels and modeling platforms. When no other model is available, they pose themselves.

"We really have a lot of native talent in Harlem," she said, "and what I want to do is to teach the essentials without making them bound down with academic tradition which will spoil the freshness of their work. I hope that I can make this school a permanent one, as there is a crying need for it. We have had to turn down sixty persons in the last six weeks for lack of space."

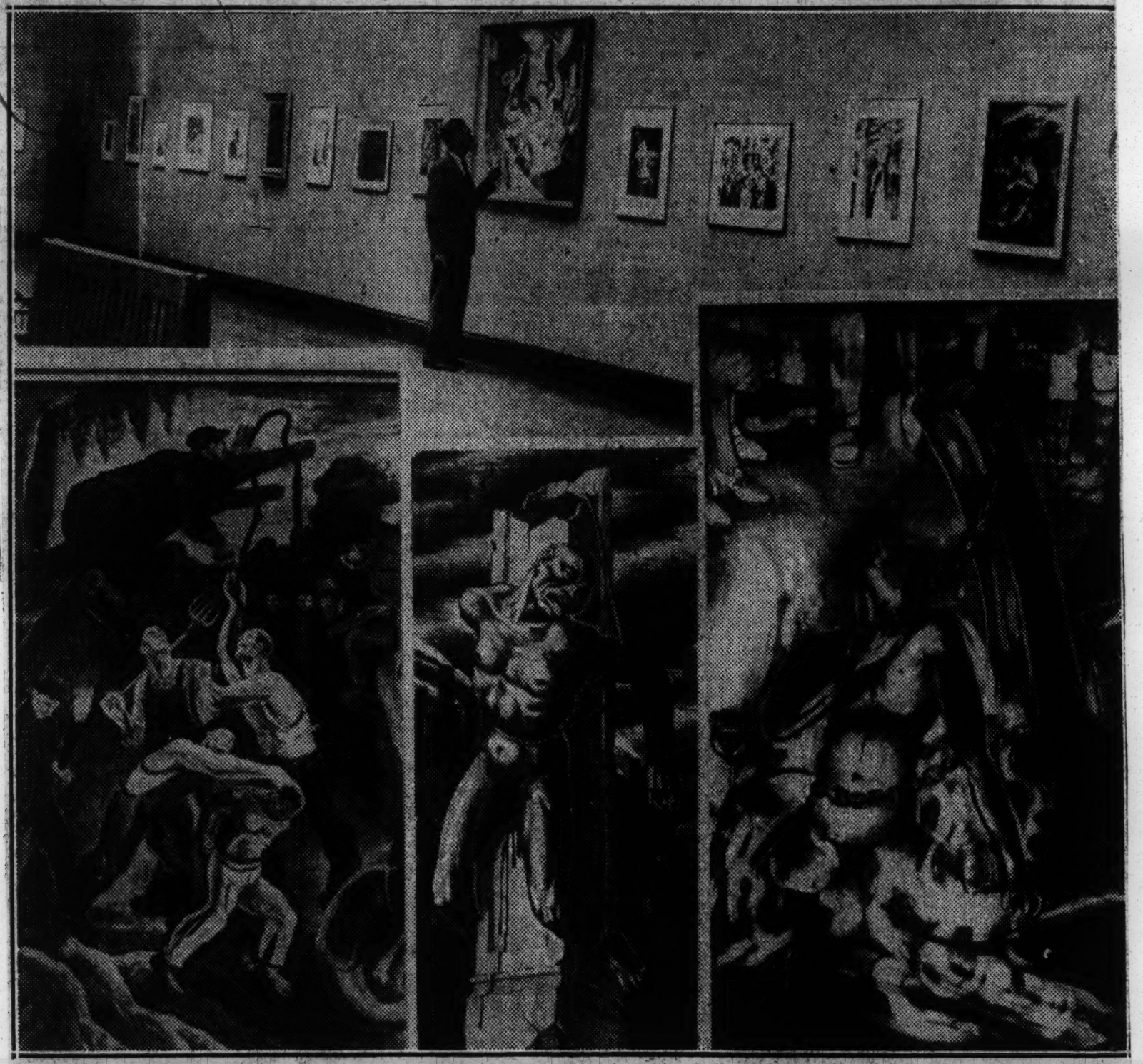
The exhibition will continue until Sunday.

Harmon Art Exhibition At Atlanta University

ATLANTA.—(ANP)—A group of 43 paintings and sculpture, the work of leading Negro artists in America, was on view in the Exhibition hall of the Atlanta university library from March 24 through the 31.

This exhibition, sponsored by the Harmon Foundation, was circulated by the College Art Association of New York.

BALTIMORE—NAACP lynching exhibit opens at Maryland Institute for two-week show daily from 9:30 to 5 p.m. The Rev. C. Y. Trigg, president of the local N.A.A.C.P., inspecting paintings last Sunday.



MAKING READY for a lynching party. The white farmer in the tree drops noose to buddies below. Note how victim is held.

CHAINED to pillar, this man is shown tortured to death. Note missing genital organs.

BARBECUE—American style. Down in a pit, this man is bound with chains and burned. Feet of whites can be seen at top.

Art-1935

Smithsonian Institution Purchases From Mrs. E. T. Donnelly of Atlanta, Two Finely Executed Heads of Negroes

"Aunt Cassie," purchased by the Smithsonian Institution.

"Blind Albert," awarded honorable mention in the High Museum Art League exhibition.

By JULIA COLLIER HARRIS.

The red ribbon denoting honorable mention which is attached to one group of three pieces of sculpture in the current exhibition of the High Museum Art League is an award which attracts interest for more than one reason. Starting the decorative oriental mask, the strong, solid "Warrior" and the sensitively modeled bust of a blind negro comprised in this group [illegible] aware of the sculptor's versatility. It is not a surprise, therefore, to learn that these contributions are from the hand of Mrs. Edward T. Donnelly, an Atlanta woman whose exceptional and delightful intelligence ranges over many fields.

Particularly arresting is her negro head, not only because here the modeler has caught the essence of sightlessness—its helplessness and resignation—but because the negro type is one which Mrs. Donnelly has been unusually successful in interpreting. That this outstanding ability has been recognized by the curator of the Herbert Ward collection of Congo negro heads, in the Smithsonian Institution of Washington, is known to only a few close friends of the sculptress. Mrs. Donnelly's Irish humor is responsible for such a wholesome sense of values that she has refused until now to let her accomplishments in art be publicized. She declares she is only a student and beginner and her modesty has kept her out of the news columns.

But when the national museum of the Smithsonian Institution honors by the purchase of two busts a woman whose family has been identified with so much that is fine in Atlanta's history, surely Atlantans are entitled to know about it. At least, this was the argument advanced by the interviewer which induced Mrs. Donnelly to talk about her work—a topic which she prefers to avoid.

"Mance," purchased by the Smithsonian Institution.

Different Types Represented.

The famous Herbert Ward collection of the national museum comprises types of the negro in Africa. The two busts by Mrs. Donnelly recently placed there represent the American negro of slavery days. "Cassie" and "Mance" are old servants of the Fitten family. Cassie, at the time her bust was modeled, was more than 80 years old, and more than 30 years of her life had been passed as laundress in Mrs. Donnelly's family connection. Mance served the same family in sundry capacities and of this negro it was said by an officer of the British army, who had seen years of service in Africa, that he strikingly resembles one of the best Congo types, from which he probably derived.

The reproductions of these busts give a clear impression of the marked difference in personality of the two negroes. Aunt Cassie bears upon her visage the pathos and resignation of a slave race. Those sorrowful eyes have looked upon much that was woeful and hopeless and that broad, protruding mouth is eloquent of the tenacity and endurance which have carried Aunt Cassie nearly up to the century mark. The piety and humility of the race is in this touching old face but none of its humor. Perhaps the relentless years have quenched this spark.

Mance is totally different. He holds his head with the pride of an African prince; his mouth and chin show more than a hint of defiance; "noli me tangere," warns this stern, unsubdued mask. Both faces make one realize how little the white man knows about the negro's secret, hidden entity. Quite apart from the fine technique of these two busts is the intuition and keen human sympathy which they suggest and which are characteristic of the sculptress.

These same qualities are manifest in the bust of blind Albert Somers which is one of the group at the High Museum. Albert is a familiar figure around the vicinity of Tenth street. He once belonged to Captain Somers, of Virginia, and went through the Civil War with him as body servant. Later, Albert drifted to Georgia and was in the employ of the city of Atlanta for some years. Now he is virtually sightless and more or less the object of charity. Fortunate was this poor old man to attract the interest of Mrs. Donnelly for, while the sightless one furnished her an incomparable model, those who know the woman back of the sculptress may be sure that her kindness and humanity have been a blessing "fum de Lawd" to Albert.

Intuition of Mrs. Donnelly.

It is not likely that anyone ever asked Joel Chandler Harris why he wrote chiefly about negroes. The intuition and sympathetic imagination shown in all his negro delineations make the motive of his choice obvious. He wrote about the negro because he understood him and because his creative instinct was tremendously aroused by that untrammelled emotional creature so close to the earth and the elements. Mrs. Donnelly has something of this same understanding. One has only to sit with her awhile, to listen to her ready laughter, to be kindled by her swift humor and warmed by her tolerant sympathy in order to realize that it was a wise and tender perception which guided the skilled hand and made these busts of black folk worthy of a place in our national museum. For these depictions of slave types are not only technically good, they are authentic in the same way in which fine poetry is authentic.

Mrs. Donnelly feels that her special gift ("if I have any at all" she deprecates) is the representation in sculpture of the negro and she believes these types should be studied and recorded, not only the old types but contemporary ones. Her medium for this work is terra cotta, which seems particularly suitable, much more so than marble. But Mrs. Donnelly has shown her wisdom and her ranging interest through not confining herself to the subject which has brought her distinguished recognition. Under noted sculptors in Rome and London she has modeled a variety of subjects, portrait busts, animal figures, a beautiful undraped female figure (one of Augustus John's models) and low reliefs.

Although Mrs. Donnelly has drawn with pen and ink and has worked in color, in a somewhat desultory way, all her life, she has studied modeling only three years. She began working in Atlanta with Stefan Thomas and became so interested that when she went to Rome for a winter she sought instruction with Thomas H. Jones, director of sculpture at the American Academy. After being shown photographs of her work he consented to take her into his studio. Returning to America in the summer, Mr. Jones invited Mrs. Donnelly to work under him at his Connecticut studio and it was there she modeled the charming head of Mrs. Platt, the well-known mural painter, which may be seen in Mrs. Donnelly's apartment. This head, severely classic, is in striking contrast to the rugged, less formal treatment of the negro heads. The justness of this style for the subject depicted is obvious. Mrs. Platt has the childlike, ingratiating quality of a young Psyche and the sculptress has captured her qualities and molded them with grace and wit.

Continues Her Study.

Mrs. Donnelly studied several months last summer and fall with the distinguished English sculptor, Gilbert Bayes, whose groups and designs are to be seen not only in England but in Canada and Australia. It was in Mr. Bayes' studio in London that the head, "Warrior," now at the High Museum, was made. This

model, in his own words, "had sat for the best of 'em" and in his youth he posed for the figures in Thompson's "Anatomy." Other male busts modeled under Mr. Bayes are the "Iron Puddler" and "Arab Shepherd-Boy," both to be seen in the living room of Mrs. Donnelly's apartment. Especially is the shepherd-boy stamped with the sculptress's most characteristic attributes—imagination and refinement. A delightful little portrait in low relief, done since Mrs. Donnelly's return to Georgia, is the likeness of the child of Dr. Dan Elkin—truly a winsome bit of work.

"The style is the man himself"—nothing truer than this has been said about the creative personality. Mrs. Donnelly's ancestors lived on the Isle of Skye and in Ireland. Can one be surprised, then, at the welling humor, the insight and the happy audacity that find expression in everything Mrs. Donnelly does? Motivated by these outstanding qualities she has never been afraid to plunge into new undertakings, she has never admitted the limitations that have hampered so many southern women in the past. "I am very easily amused—have never been bored in my life," she says, and one thinks of Stevenson's blithe boy,

"Merry of soul he sailed on a day
Over the sea to Skye."

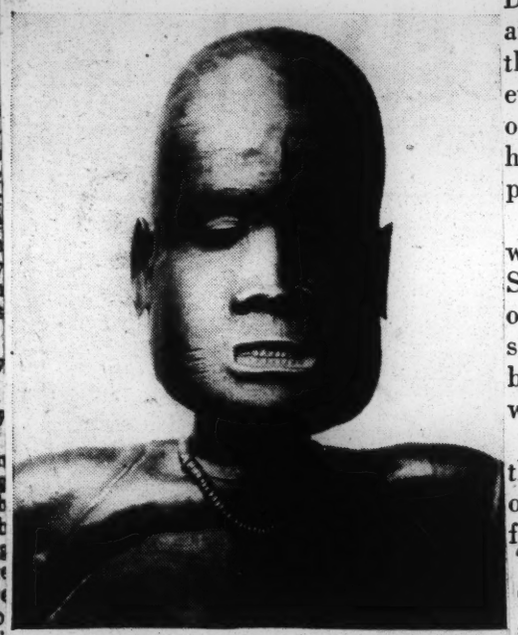
Could he have been a far-away kinsman of Flora Fitten Donnelly?

This dynamic woman, well along in the "middle years," is now studying under Julian H. Harris at the High Museum, in classes composed, with the exception of herself, of young people. She is just as much at home with these students as if they were her contemporaries—possibly more so. The saying, "Life begins at forty," is heard much nowadays. For Mrs. Donnelly life began the minute she was born and has kept going, vividly and creatively ever since. She is still learning and accomplishing and "merry of soul," she will go on pioneering to the end.

Literary Digest
N. Y.
MAR 31 1925

The Magic of African Negro Art

More than 600 Items in Current Exhibition in New York City Include Masks, Figures, Weapons, Textiles, and Household Articles



Courtesy of The Museum of Modern Art

Bust of the Statue of the God of War, in hammered copper, which was among the treasures of Behanzin, last King of Dahomey. It is from the Charles Ratton collection

For sixty days, ending May 19, next, the American public may surrender itself to the magic of African Negro Art and if, at the close of the current exhibition at The Museum of Modern Art, New York City, the public knows little more than it did at the beginning it need feel no great chagrin. The experts, including James Johnson Sweeney, who assembled the collection on view, confess to a similar bafflement and say quite openly that they never expect to arrive at complete and effortless understanding of this conspicuously plastic art.

There are more than 600 items in the show, some grouped, some in pairs and one, startlingly, a lone head against a vast expanse of white wall. The entire exhibition is arranged against flat-white walls but, when the visitor comes upon this stark head, the force of the art is made immediately dramatic. Despite the number of items, nowhere is there evidence of crowding.

A Sublime Gravity

The full figure of the God of War, a Dahoman tribal work, is in wrought iron and in every line of it illustrates powerfully the gift for arousing response which lies in even the tiniest of the objects on view. Another representation of this god gives him a head of copper and, again, force is the apparent spirit of the piece.

Ivory Coast masks have a sublime gravity which is both unanswerable and profound. Some are fierce, some mere representations of repose, some, of course, have religious significance, but in none is there anything but an unsmiling contemplation of the life which flows before them.

Mr. Sweeney, who has delved deeply into the features of this art and the tribal points of view which differentiate the work of one from another, has found that it is difficult "to attribute stylistic traits with any confidence to a people or an area," frequent migrations often resulting, to the expert, in disastrous confusions.

"In the end, however," he says, "it is not the tribal characteristics of Negro Art nor its strangeness that are interesting. It is its plastic qualities. Picturesque or exotic features as well as historical and ethnographic considerations have a tendency to blind us to its worth. This was realized at once by its earliest amateurs. To-day, with the advances we have made during the last thirty years in our knowledge of Africa, it has become an even greater danger.

A Sculptor's Art

"Our approach must be held conscientiously in quite another direction. It is the vitality of the forms of Negro Art that should speak to us, the simplification without impoverishment, the unerring emphasis on the essential, the consistent, the three-dimensional organization of structural planes in architectonic sequences, the uncompromising truth to material with a seemingly intuitive adaptation of it, and the tension achieved between the idea or emotion to be expressed through representation and the abstract principles of sculpture.

"The art of Negro Africa is a sculptor's art. As a sculptural tradition in the last century it has had no rival. It is as sculpture we should approach it."

No other evaluation could be nearly as accurate. The visitor to the show must, before going, strip himself of all preconceived notions of this art and clear his critical sense for a series of new impacts and flavors. Nor is the need for a receptive mood confined to study of the masks and the figures. Weapons, textiles, household articles and

Courtesy of The Museum of Modern Art

A Janus mask, of parchment over basketwork, from Ekoi, Cross River, Cameroon. From the Antony Moris collection, it is one of the outstanding items in the show at The Museum of Modern Art

the tiny little metal and glass frivolities which are present, all demand an open mind and a new system of estimation.

In the main, the objects have been made from materials familiar to the areas of origin. Environment and expediency both are apparent in the fashioning of the pieces. But, as Mr. Sweeney points out, availability has not always been a determining factor. Southern Nigeria abounds in tin, but the people of the region have done skilled and impressive work in copper obviously brought down from Egypt.

Wood, of course, is the major material, since it offers least trouble to the artist and, supporting this, is the fact that when stone is used it customarily is soapstone, which is easily worked. The Congo, offering limitless miles of coco-palm, abounds in objects made from its fibers. What little work in gold there is, Mr. Sweeney has discovered, comes from those areas where it is found in water or in surface soils.

Art – 1935

Wilmington, N. C. Morning S...
January 16, 192...

NEGRO PAINTER EXHIBITS WORK

Rev. W. A. Cooper of Charlotte Will Lecture This Morning at Williston

A soft-spoken, cultured negro minister from Charlotte who has won wide renown as a portrait painter brought a group of his canvases to Wilmington yesterday and will display them this morning from 9 to 12 o'clock at Williston school.

The painter, Rev. W. A. Cooper, pastor of Clinton Metropolitan A. M. E. Z. church of Charlotte, modestly told newspapermen of his career as an artist as he showed them the paintings at Williston yesterday afternoon.

All his portraits are of negroes. One of them, a work which even the layman's eye appears remarkable, won first prize at the art exhibit of the North Carolina state fair. Others of his canvases have been displayed in New York city and received praised in the New York Herald Tribune and other publications.

Had No Urge to Paint

Rev. Cooper explained that he stumbled upon his talent for art entirely through chance. In 1920, while an invalid for a few days, he took a water color set owned by one of his children and with a rough piece of cardboard undertook to illustrate the theme of one of his sermons. He became fascinated by his work and continued at it, slowly improving. Oddly, he never received any instruction in painting until his work had attracted attention.

"It was not the urge to become an artist that prompted me to paint," he said. "It was rather the urge to be busy at something." His personality makes this rather easy to believe. He is decidedly the energetic, vigorous type, rather than the ascetic type one associates with the painter.

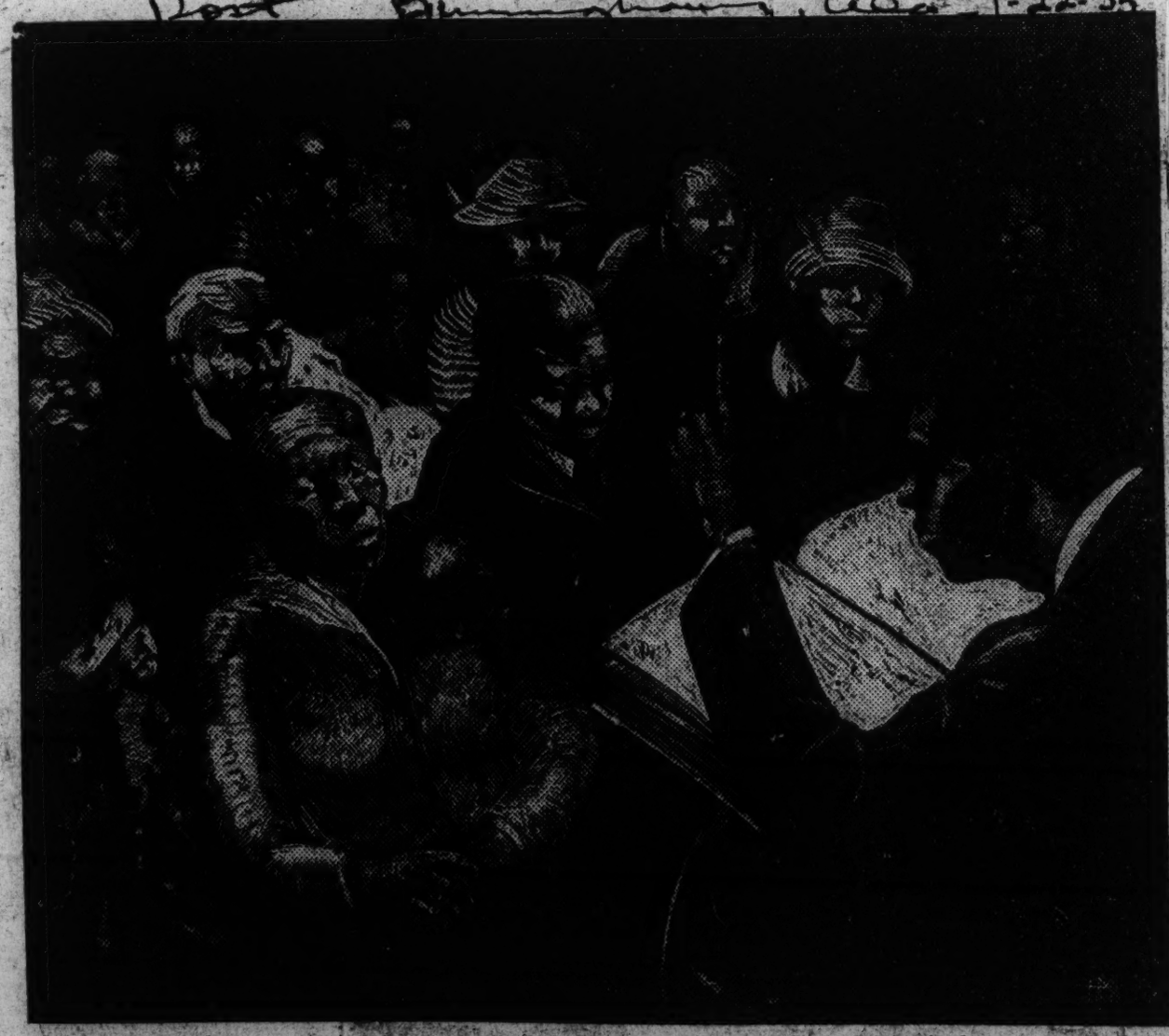
Rev. Cooper has undertaken in paintings to preserve various types of members of his race. This he has evidently done with a rare degree of success. His paintings stand out boldly from their frames. No uncertainty is found in the strokes of the brush. One canvas is a portrait of a negro woman over the washtub; another, that of a man of bony countenance and deepest eyes. For this latter painting the artist's father posed.

At 11:15 o'clock this morning Rev. Cooper will lecture at Williston on "The Value of Art in Human Living." To both the lecture and the exhibit the public is invited.

The Cooper paintings are being taken on tour of the principal negro high schools of the state through the financial aid of the American Federation of Art and C. C. Spaulding, president of the North Carolina Mutual Life In-

PRIZE-WINNING WOODCUT DONE BY BIRMINGHAM ARCHITECT

Post Birmingham, Ala. 1-22-35



"Negro Preachin'," this wood-engraving by Frank Hartley Anderson, of Birmingham, won first prize in a Wichita, Kan., exhibit which drew entries from many states.

Because he is a native of Boston, Mr. Anderson found freshness of impression in the Southern folk scenes, which are often neglected by Southern artists.

Woodcut By Birmingham Artist Wins First Prize

New Englander Moves To Alabama And Catches Scenes Of New Home In Black And White; 'Negro Preaching' Theme Of Contest Entry

By Lucia Giddens

A New England artist who moved to Birmingham and began to put scenes of Negro baptizings and preaching into woodcuts and wood engravings, has won a first prize with one of the engravings at a national art show in Kansas.

The artist with this geographical grasp is Frank Hartley Anderson.

His engraving, "Negro Preachin'," took the prize over 105 prints, exhibited by 65 American artists.

Since Mr. Anderson settled in the South, he has been trying to save on paper the scenes which so many native Southerners neglect.

Worked At Furnace

He made a woodcut of a Negro with a guitar—and made the shadowy face seem to live, in the black-and-white print. In fact, the president of a Negro educational foundation saw the print in an exhibit in the East and wrote to Mr. Anderson: "We are making a collection of native art by Negroes, and would like to include your print."

Mr. Anderson took it as a compliment.

His latest excursion in Southern scenery turned out 14 wood blocks of views around Birmingham. His series was a part of the Public Works of Art project in Alabama.

To store up impressions, Mr. Anderson worked for several weeks on the night shift at Sloss-Sheffield furnace.

Out of it all came his print, "Run of Iron—Night." It managed to suggest the bright flare—though it's only black-and-white.

Produces 'Contrast'

Prints from the wood blocks were presented to Birmingham schools. Another picture in the set shows a man plowing, while furnace stacks loom in the background. Mr. Anderson discovered that scene near Sloss-Sheffield and he named it "Contrast."

The Kansas exhibit, sponsored by Mid-West artists, runs from Jan. 10-20 in Wichita. Then it will go on a circuit of that section, stopping where there are branches of the American Federation of Art.

Mr. Anderson and his wife, who also is an artist, have their home and studio in the tall cliff-like house, which he designed to fit the steep lot at 2112 11th-ct, s. There they teach extension classes for the University of Alabama's fine arts department.

HAITIAN ARTIST ASTOUNDS AMERICAN SCIENTISTS WITH DRAWINGS OF INSECTS

"He draws with extraordinary skill with what one might characterize as microscopic accuracy. His drawings seem to be some of the finest work of that type that have ever been done." Thus a professor in Zoology at Columbia wrote about young Louis Vergnlaud Pierre-Noel, who is doing special work in scientific art at Columbia.

M. Pierre-Noel was born August 2, 1910, in Port-au-Prince, Haiti. He was educated in the primary schools, lyceums and colleges of his native land and for the past five years has been technical artist specializing in entomological drawings in the National Service of Agriculture of Haiti. He came to America late last summer to study but the scientists here have been so astounded at the brilliance of his art, that they have admitted they can add nothing to the gift which is already his, but encouragement. No one incident has so forcibly brought to Harlem the truth of the time-old adage that "one half of the world does not know what the other half is doing" as has the advent of M. Pierre-Noel.

Last week the writer of this article conducted M. Pierre-Noel through Harlem Hospital. There he introduced him to Dr. Louis T. Wright, N. Y. Police Surgeon and recently elected member of the American College of Surgeons, also visiting surgeon of the hospital. While we were examining several of his (Pierre-Noel's) specimens a group of distinguished medical and surgical men gathered around spell-bound at the beauty and accurate details of his various drawings of insects. A friendly controversy immediately ensued as to who should first secure the services of the young genius. Dr. Jesse G. Bullowa, foremost pneumonia specialist in New York was anxious to have him sketch vaious types of bacteria while Dr. Wright desired him to draw descriptions of brain and skull surgery. The young Haitian was bewildered, but in his cultured manner promised to give as much time as possible to both services. He will therefore be at Harlem Hospital three days each week making scientific drawings in the various departments of the hospital.

Although Monsieur Pierre-Noel may have been only recently discovered by the intelligensia of uptown New York, his work for several years have been highly prized and utilized by such scientific organizations as the American Museum of Natural History, the Entomological Society of New York and the Journal of the Department of Peurto Rico. A pen picture of this versatile young Haitian is best obtained from some of the many letters of introduction in his possession from men of great influence in his country to scientists here. One describes him as: "a very attractive young man, highly esteemed by all who knew him; his family stands high socially and politically, possessing refinement and culture. He is the step-son of M. Jereie world renowned Haitian statesman, historian and author of many philosophical works. Another letter from the head of the Department of Zoology of Columbia Univesrity states that: "Pierre-Noel has an exceptionally sensitive eye for form, and marked ability in rendering it graphically and so far as judgment can be based on drawings of this kind, I may definitely say they are the finest drawings of the sort I have ever seen." He has also a letter of introduction from the Bishop of Haiti which states: "He comes from one of the most distinguished families of the Island, and is a young man of attractive personality and marked refined manners. He speaks English very fluently; he is not married and is now residing in one of the dormitories at Columbia University.

M. Pierre-Noel has been just as pleasantly surprised in Harlem as Harlem has been in him. He, himself has been in for amazing discoveries. Although in New York since late last summer, he, like so many of the Haitians who come to America, had no conception of the business progress and development of the members of his race in Black America. He was more than elated when he visited the mammoth plant of the Belstrat Laundry, the various markets and beauty parlors, the pharmacies, the printing plants, the restaurants and taxi-cab operating companies, the machine shops, etc., all owned and operated by Negroes in the world's greatest city. The young artist remarked that he regretted very much that more of his country-men have not had the opportunity to see Harlem as he has. He hopes someday, after he returns to his native Haiti and tells his people of ther energetic kinsmen in America to come back and tour other portions of this interesting land.

NEW YORK SUN

MAR 2 1935

Museum of Modern Art To Show Negro Sculpture

The Museum of Modern Art, 11 West Fifty-third street, will be closed to the public from Monday, March 4, until Tuesday, March 19, to prepare for the large exhibition of African Negro art which will fill the four floors of the museum and will include between 500 and 600 pieces of native art from West Central Africa. Special emphasis will be laid on sculpture in wood, which has had so much influence on modern art. In addition, sculpture in bronze and ivory will be shown as well as textiles, implements and weapons.

James Johnson Sweeney is directing the exhibition for the museum. On a two-month trip abroad last fall he visited England, Germany, Belgium and France to arrange for the loan of the finest examples of African art from museums and private collectors in those countries. A number of American collectors will also be represented in the exhibition.

United Air Lines Has Negro Artist on Staff

CHICAGO. —(ANP)— Cornelius Johnson, youthful Negro artist has been serving as a regular artist on the staff of the United Air Lines here for the past year. Young Johnson who is a former student of the Chicago Art Institute, specializes in commercial art and does all of the work of that type turned out in the local offices besides serving the official magazine of the company "United Air Lines News" as a cartoonist.

He has had considerable experience having conducted his own studio and served several organizations here.

CINCINNATI, O
TIMES STAR

MAR 29 1935

Arts and Crafts Exhibit at Ninth Street Y.M.C.A.

Students in 29 Courses Enter Handicap.

Saturday marks the closing of third quarter of the Department of Informal Education of the Ninth Street Y. M. C. A., which is carrying on work among the Negro men and women of this city. In the opinion of Judson J. McKim, general secretary, it is one of the most significant pieces of work being done here for either white or Negro citizens at this time.

This branch offers twenty-nine different courses, has an enrollment of 536 and a staff of eighteen teachers. Dr. B. Jay Lockley, chairman of the senior men's committee of the branch, listed the following subjects Friday which are being taught: Creative art, community orchestra, band, community glee club, orchestra, auto driving, blue print reading and estimating, commercial art, radio repairing, dramatics, elementary education with day and night classes, freehand drawing, piano, public speaking, stationary firemen and engineers' courses, vocal music, shorthand, typing, personality development, ethics, community choral work, business English, office personality, preparation for civil service examinations, string ensemble, Sunday school methods.

In order to visualize the work being done by these classes the educational department is staging an arts and crafts exhibit for three days and nights beginning Friday. Small models depicting materials used in construction work will be on display under the auspices of the blue print reading and estimating class in cooperation with the Building Mechanics Council.

"The Negro man is the first to be laid off and the last to be put to work," General Secretary McKim said Friday. "Unemployment has taken a great toll of his physical and spiritual resources. This program of informal education now being conducted with aid of the teachers provided under FERA by the Board of Education is helping to rebuild these resources.

"There is a crying need today for such a service among our colored citizens of this community which the Ninth street branch is handling in a highly constructive manner."

According to Dr. Lockley, a lay leader in the branch, increasing emphasis is being placed upon the re-education of the worker in order to fit him for some other job in case he is unable to find employment in his original vocation.

"The public is invited to attend the exhibit over the week-end and see what is being done by the Negroes of this city, through their Y. M. C. A., for their own people," Dr. Lockley said Friday.

Art-1935

Toward an Art Center?

Ancient and Modern Negro Art Shown in Exhibition Here

Local Group Sponsors Extensive Show at 138th Street 'Y'

By GWENDOLYN BENNETT.

MORE ART conscious than at any period since the much-publicized Negro Renaissance of a decade ago, Harlem is offering its answer to the current question, "Does New York need a city art center?"

This community's response has taken the form of an exhibition of Negro Art at the 138th Street Y. W. C. A.—the most complete exhibition of its kind ever held in Harlem. The show—ranging from the grotesqueries of early African sculpture to the academic perfection of Henry O. Tanner and W. Edouard Scott, from a primitive simplicity of the Congolais to the modern naivete of Georgette Seabrook—opened Sunday. It will continue through March 30.

The importance of such an exhibit, its sponsors believe, lies in the community art consciousness it arouses—both in the patrons of the exhibition and among the artists who have submitted their work. In creating this community interest equal credit must be given to the committee of 100 Harlem citizens who sponsored the exhibition and to Mr. Erwin N. Horrock, who organized the committee, assembled the art objects and directed the activities with the co-operation of Mrs. Frances M. Pollack of the Public Works Division art project. The purpose in the minds of those who made the exhibition possible is set forth in the foreword to the souvenir program of the exhibition:

"This exhibit is Harlem's response to the question, 'Does New York need a city are center?' At the same time we hope that it will serve to create a greater interest on the part of the community in the endeavors of young men and women who seek to live up to the artistic traditions of their race. These traditions are among the noblest in history, coming down from the amazing sculpture of the primitive African in wood, stone, bronze and ivory to the magnificent paintings of Henry O. Tanner. Harlem, no less than other sections of the city, needs to cultivate a greater appreciation of art. If this exhibit to some degree accomplishes that end it will have served its purpose."

* * *

SPEAKING AT A special preview Sunday, Dr. Alain Locke of Howard re-echoed the sentiments of the committee's foreword. He urged that the community make the creative period of their artists' lives their own to nurture and cultivate rather than wait until the artist had arrived at maturity and had received general artistic acclaim. He stated that a community art center in Harlem should be a place not only for the exhibition of works of art but a place in which artists might create.

The exhibit is made up of the work of sixty-five painters and sculptors. In addition to their work which is shown in the auditorium, the work of the pupils of Charles Alston, Rex. Gorleigh, Richard W. Lindsey, William Artis, Louise E. Jefferson, O. Richard Reid, Augusta Savage and Grayson Walker is also on exhibition.

Excellent examples of African art craftwork have been loaned to the Harlem Art Committee by Dr. May E. Chinn, Capt. and Mrs. Joshua Cockburn, Dr. D. Ivison Hoage, Mr. Arthur A. Schomburg and Judge and Mrs. James S. Watson. Mr. and Mrs. Charles Mitchell offered two pieces of African sculpture.

Other objects were loaned by Dr. Godfrey Nurse, Dr. and Mrs. E. P. Roberts, Dr. and Mrs. E. R. Alexander, Rev. Charles Martin, John Wanamaker and the 135th Street branch of the Public Library.

This primitive African art gives more pointed meaning to the naivete of some of the contemporary artists who have branched away from the more academic forms of painting and sculpture. The conscious and studied distortion in African sculpture makes similar distinction among the works of Harlem artists understandable. In short, African art, which is reputed to have influenced a great number of the European moderns, served as a worthy ancestry to the work of American Negro artists.

* * *

ONE OF THE surprising features of the show is the work of two young sculptors, William Artis and Henry Wilmer Bannarn. Artis is represented by several pieces of sculpture. Henry Bannarn, who works in several media, is represented in this exhibition by three sculptured heads, one of which, a sketch of "De Lawd" (the late Richard B. Harrison), has a poignant significance in the exhibition.

Bannarn is already well known in artistic circles in the Middle West, from which he hails. His "Head of Amy Fong" was awarded first prize in 1933 at the Minneapolis Institute of Art and at the Minnesota State Fair. In 1934 a landscape entitled "Coal Chute," which is shown in this present exhibit, was awarded first prize among paintings shown at the Minnesota State Fair. He has exhibited with the Western Arts Association, the Harmon Foundation and at the Pennsylvania Academy.

The sculpture of Augusta Savage is also a feature of the exhibition. "Green Apples," which was loaned from a private collection, is regarded as one of the best of Miss Savage's works. The bronze collection of the sculptress is included in the exhibition.

So many new artists are crowding the scene of contemporary Negro art that it is difficult to choose any one or two for special mention. Aaron Douglas, well known for his mural decorations in the Fisk University Library, the Sherman Hotel in Chicago and the 135th Street branch of the New York Public Library, offers several original sketches for mural decorations, a number of oil paintings and a group of crayon drawings of famous figures in Negro history.

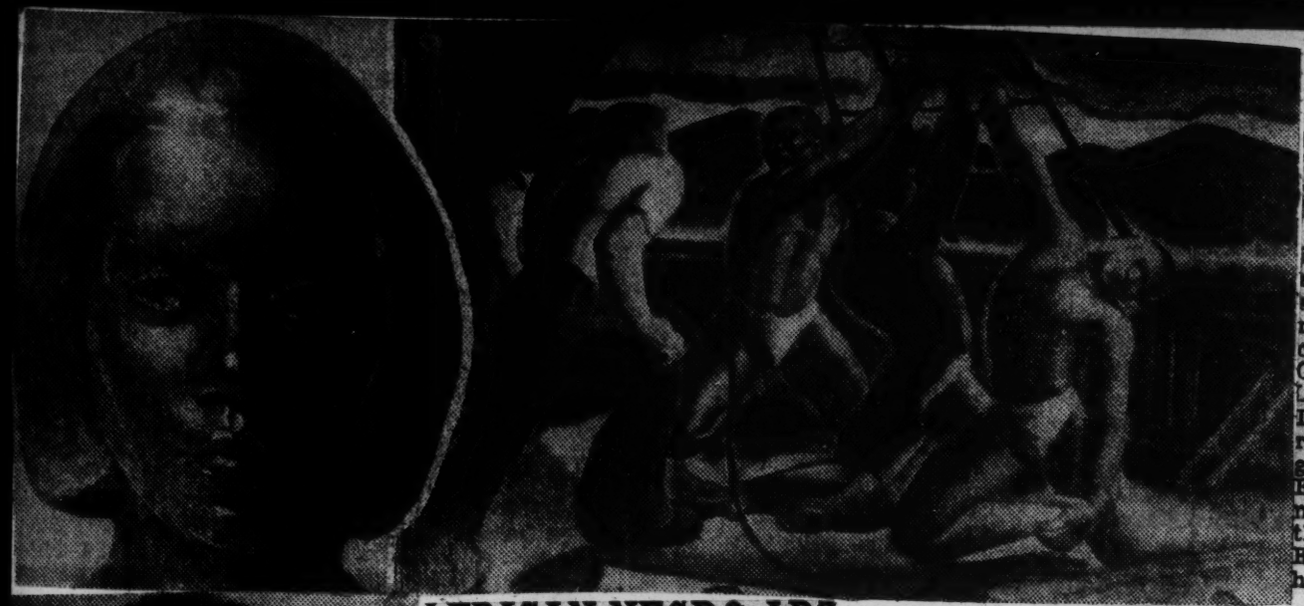
Charles H. Alston, the first Negro to receive the Arthur Westley Dow scholarship in fine arts at Columbia University and whose cartoons have appeared in the New Yorker, Collier's, Modern Monthly and the American Magazine, is represented by oil paintings. His "Girl in a Red Dress" has been enthusiastically received. Albert Smith, Suydam Prize winner at the National Academy of Design, presents several oil paintings and etchings.

The paintings of Rex Gorleigh, Robert S. Pious, Solace J. Glenn, Vertis Haynes, Norman Lewis and Richard Lindsey are indicative of the admirable work being done by the younger painters of the race. The water colors of H. Romare Bearden, who studied under George Grotz, are interesting from the standpoint of execution and subject matter. "Bread-Line," by Bearden, is beautiful in a strong, graphic manner.

The exhibition is now open to the public from 9 to 5 daily until March 30. Competent attendants are on hand to interpret the art pieces to groups of school children or to clubs who desire such interpretation.

It is hoped that Harlemites who visit the exhibition will purchase some of the works on display. Newer economic trends are inclined to treat the buying and selling of art as they would any other commodity. Harlem will soon become conscious of the joy of possessing works of its Negro artists, the committee believes. Therefore, it also makes a tacit appeal for the purchase of paintings and sculpture by those who are financially able to afford it.

The sponsors contend that a lack of foresight is indicated when Negroes wait until the general art world has acclaimed artists before their work is accorded any appreciable sale value by their own people. Some of the work of contemporary Negro artists should rest in the community from which it sprung, they hold. This is another reason for the exhibition.



THREE OFFERINGS at the current art show at the 135th street Y. W. C. A. are shown above. The "Slave Ship" was executed by R. S. Pious; "The Head of Amy Wong" by Henry W. Bannarn, and the portrait of King Christophe by Aaron Douglas.

AFRICAN NEGRO ART ON EXHIBITION HERE

An Unusual Show Opens With Reception at Museum of Modern Art.

3-19-35

WORK IS BY MANY TRIBES

Ceremonial Masks, Household Utensils, Weapons and Textiles in Great Variety.

By EDWARD ALDEN JEWELL.

Superbly installed, the exhibition of African Negro art assembled and directed by James Johnson Sweeney opened with a reception last evening at the Museum of Modern Art, 11 West Fifty-third Street. Beginning today, and until May 19, this large and extremely interesting collection will be on public view.

The material has been arranged to the utmost advantage against dead white; and while the catalogue lists a staggering total of more than 600 items, there is nowhere evidence of crowding. Indeed, on one of the upper floors we find an entire wall given to a single head. Throughout the exhibition the principle of surrounding each object with all the space it needs has been adhered to. This factor, combined with distinguished taste in the establishment of object relationships within the varied ensemble, bulks large in the success of an installation as fine, no doubt, as any museum has to its credit.

On the esthetic side, in approaching this strange tribal art, the public will probably encounter its principal difficulty. Visitors, except they be specialists and learned authorities, should be advised to check their preconceived ideas, their prejudices and all narrow standards at the door with Mr. Tramp, who is very obliging. Rid of these encumbrances, one finds it possible to make rapid progress—not in the matter of deep understanding, perhaps, but at any rate in the matter of orientation.

Even Mr. Sweeney, who, after years of close study, must be looked upon as a student who has gone far in this field, acknowledges that we need not hope ever to plumb the deepest depths of the Negro art problem. "Nevertheless," he adds, "this art no longer represents for us the mere untutored fumblings of the savage. Nor, on the other hand, do its picturesque or exotic characteristics blind us any longer to its essential plastic seriousness, moving dramatic qualities, eminent craftsmanship and sensibility to material, as well as to the relationship of material with form and expression. Today the art of Negro Africa has its place of respect among the esthetic traditions of the world."

Thus, although recognizing in these pieces of sculpture the "plastic idiom of a people whose social, psychological and religious outlook, as well as history and environment, differ widely from our own," we are compelled also to recognize the often terrific force, upon occasion the appealing human element, again and again the beautiful craftsmanship inherent in or made manifest by these chiefly religious emblems found in Africa—most of which are believed to have been produced in the nineteenth century, or even later.

Those who may find the striking big wrought iron "God of War" (so-called) difficult to accept are urged to turn from this Dahomey figure, which is one of the first items a visitor sees upon entering the museum, and examine the exquisite tiny metal objects placed in glass cases upstairs. The beauty of many of these minutiae could scarcely be denied, it would seem, by even the most determined disciples of traditions so long revered by the civilized Western World.

Material in this exhibition—which includes stylized figures in the full round, ceremonial masks of various sorts, household utensils, implements, weapons and textiles—has come from French Sudan, French Guinea, Upper Volta, Sierra Leone, Liberia, Ivory Coast and Gold Coast, Dahomey, British Nigeria, Cameroon, Gabun, French Congo, Belgian Congo, Angola and British East Africa. It now belongs to numerous collections, many of them the collections of museums, both European and American, which have lent for the occasion.

The first American exhibition of African art was held in 1914 at Alfred Stieglitz's famous "291." Two years later there was a showing at the Modern Gallery arranged by M. de Zayas. Subsequent exhibitions have been held at Brummer's, the Brooklyn Museum, the New Art Circle, the Cleveland Museum of Art, the Valentine Gallery and Durand-Ruel's.

Art - 1935

Drugstore Porter Spends Spare Moments With Art

Friendly Wells (right), 22-year-old Negro artist, spends his spare time from work in a local drugstore sketching models, a pastime which he hopes some day will make him famous. Above are shown a completed model of himself and one of the famous Negro comedian, Stepin' Fetchit.

By BEVERLY WALLACE

Oblivious to everything in the world but the possible sound of his boss' voice, a 22-year-old Negro was humped over a table in the rear of a drugstore, sketching with sureness and precision.

Against the white paper there began to appear the well known face of Stepin' Fetchit, Negro screen comedian, with the identical expression which the original possessed. He used as his model a photograph of the actor, cut from a magazine.

"How long have you studied this sort of thing?" I queried.

The amateur artist turned around, his face beaming with a smile which matched his name.

"I haven't ever studied," he said. "I've just always liked to draw and whenever I have any spare time I do it."

His name, he said, was Friendly Wells and he works as porter in the drug store of the late Steve Wright.

Saving Money to Study

As he talked he added lines and shadows to the sketch and finally it was completed. There was no doubt about it, the Negro possessed talent and should make use of it someway. Without ego he admitted that he had hopes, though sometimes they seemed rather dim and far away, of making a name for himself with his talent. It was hard, he said, to know just how to go about it but he was trying to save some money so that someday he might study art.

Since he was 10 years old, Friendly continued, he had been drawing—on box tops, the backs of envelopes, on boards, and on the drawing paper he bought. His materials now consist of a soft lead pencil and a scrap book made of drawing paper. This and others he has filled with copies of well known persons, principally actresses and actors. All of them, too, have that elusive quality which is the test of a good portrait; the natural expression of the original.

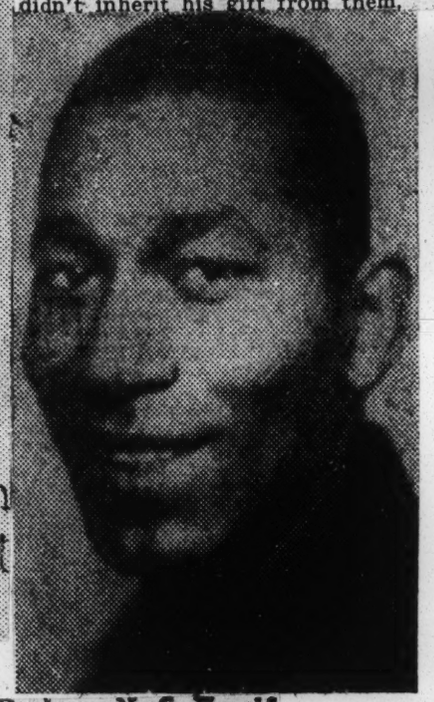
Has Only Spare Time

"Do you ever draw from life?" I asked.

"Not very much," said the 22-year-old Negro. "You see I work here all day and in between times the boss doesn't mind if I draw but I have to be ready for work any time he needs me. So I have to have a picture that I can put aside any time and come back to. I couldn't do that very well with a live model. But I can draw from life," he added.

Turning through one of his scrap books I noticed a sketch of Friendly, himself. It was remarkably like him. To draw it, he said, he had stood before a mirror and also had used a photograph of himself. He spends more money for magazines with pictures in them, drawing pencils and paper than anything else, he said.

Friendly's family moved to Macon from Jeffersonville in 1921. His father, who died a few years ago, was a barber and his mother works at Wesleyan college. But Friendly didn't inherit his gift from them.



Durham, N. C. Herald
March 20. 1935

PORTRAITS BY NEGRO ARE ON EXHIBITION AT DUKE

A group of 12 portraits by William Arthur Cooper, Negro artist of Charlotte, are being exhibited in the east gallery of the Woman's college library of Duke university. Two of the portraits are prize winners. "Okella," the subject being a colored girl, was winner in the portrait division of the North Carolina state fair last autumn; and "The Washerwoman" won honorable mention in a national exhibit in New York.

Other titles in the exhibition are: "Woman Ironing," "My Dad," "Louise," "Serious Lady," "Grace," and "Shoeshine Boy." All of them are intended to portray Negro characters and life, without burlesque or idealism.

J. A. ROGERS

International Correspondent

"ART" AND ART—A CONTRAST

Impressions of "The Green Pastures" as a play. Stage setting: a delight. Acting: good. William Winters Wood is impressive, supple, masterly, pleasing. Singing: unforgettable, on a par with the best. Humor: rather thin and below the Negro standard of a decade ago. For the lives of the play I strive hard to find a good word but can think only of "silly," "childish," and the like. The story of Jehovah creating the earth and man we now realize belongs to the infancy of our civilization despite the rivers of blood that exploiting tyrants, and their henchmen the theologians, spilt for centuries in an effort to clamp down the doctrine on the human brain. We now know that it is on a level with the belief that babies are brought by storks, and that as an explanation of the origin of the universe it has no more truth than the beliefs of the Chinese, Hindus, American Indians, the West Africans, the Aztecs, or any other people in this respect.

When the African was brought to America he had his own ideas of how the world and man were 'made.' With his personality submerged by slavery he finally adopted those of his master and exploiter. Kept in childish ignorance he naturally evolved a childish adaptation of his master's belief, that is the untaught slave made a silly thing, still sillier. At best it was pathetic and a museum piece. Now in an age when silliness and triviality are the order of the day this absurdity, thanks to its acting, setting and music, has been made the most popular play of the times. Change it to white face and I'd give it a single night on Broadway, or almost anywhere.

See "The Green Pastures" by all means. But after you have done so visit the Museum of Modern Art, 11 West 53rd Street for an entirely different story about your African ancestors. Here is one of the finest, largest and most comprehensive collections of native African art ever gathered together. There are 603 objects in all from public and private museums in England, Germany, Belgium France and the United States. How old these objects are no one knows. But up to 1900 they were generally regarded as the artistic fumblings of a childish race. Missionaries, ignoring the fact that they, themselves, had statues in their own churches, called them idols. The missionaries sang, and taught the Aframerican slaves to sing:

"The heathen in his blindness
Bows down to wood and stone."

In the museums of Europe scientists and visitors saw in these art objects only added proof of the backwardness of the African.

Here and there, however, and as early as the beginning of the eighteenth century, a few great thinkers as Jean Jacques Rousseau and Chateaubriand saw something profoundly significant in them. Then in our own time certain European artists fed up with the old conventions, turned to this African art to find in it something amazingly new, alive and invigorating. It became the vogue. Some of the world's greatest artists as Picasso, Modigliani, Brancuso and Epstein found in it new inspiration. Art collectors in Europe and America rushed to purchase every available bit of it until some of these once despised objects are now worth more than their weight in gold. African art had come into its own. And how?

Just as the Aframerican will have to unlearn much before he will ever know himself so he will have to unlearn much of "white" art if he is to understand this art of his ancestors. Greek art, the prevailing form strove to portray form, symmetry and beautiful lines. The African however, tried to express the mood and the inner spirit of the person or thing. In short, not so much what he saw as what he felt. The result is that African art is much more alive than Greek art, though the latter, according to our training, seems more beautiful to us.

One of these organizers of this exhibition is Mons. Charles Ratton of Paris, France. I was told that Mons. Ratton, in bringing this art to America, expected to see Aframericans flocking to view this wonderful work of their ancestors. But so far he

has met with disappointment as very few have come. This exhibit is free except on Mondays and Fridays. I feel sure that as soon as our teachers and students hear about it the great majority of the visitors will no longer be white as at present.

To return where we started. There could not possibly be any greater contrast than the lines of "The Green Pastures," and this Fifth Avenue exhibit of genuine Negro art.

Richmond, Va., Times-Dispatch
May 18, 1935

Negro Artist's Work Will Be Shown Monday

Paintings of Dr. Cooper to Feature Meeting of Interracial Co-operative Group

An art exhibit of the works of Dr. W. A. Cooper, Charlotte, N. C., Negro artist, will feature the opening session of the Virginia Commission on Inter-racial Co-operation Monday at St. Paul's parish house.

Dr. R. E. Blackwell, president of Randolph-Macon College, will preside.

After the showing of Dr. Cooper's works, they will be placed on free exhibition at the Valentine Museum. The public is invited to both showings.

Among Dr. Cooper's works is the portrait of Dr. Francis E. Clark, founder of the International Christian Endeavor, which was first shown by Dr. Daniel A. Poling at Milwaukee in 1933. The portraits, for the most part, deal with Negro subjects.

Dr. Cooper has won national recognition by winning the Harmon Foundation award. His "Okella" also won a prize. He was born near Hillsboro, N. C., and began painting in 1920, sketching on cardboard to illustrate a sermon.

BALTIMORE, MD.
EVENING SUN

MAR 30 1935

Lynching Art Show To Open Tomorrow

Works Of Baltimoreans Will Be Included In Exhibit At Institute

"An Art Commentary On Lynching," including about fifty oils, water colors, etchings, lithographs and cartoons on various phases of lynching in the United States, will be opened to the public tomorrow at the Maryland Institute, at 3.30 o'clock.

Works by two Baltimoreans, Edmund Duffy and Arnold Kameny, will be included in the exhibit. Gerald Johnson and Sidney Hollander will speak briefly at the opening of the show.

The exhibit attracted wide attention when it was recently on view at a gallery in New York.

27 Race Artists To Exhibit At Union Park 3 Days

One of the most auspicious exhibits of works by Race artists is scheduled to open at the Union Park fieldhouse Friday, May 31, where it will remain open to the public until June 9. This, the third in a series of annual exhibitions, includes oil paintings, water colors, lithographs, etchings, sculpture, pen and ink, pencil sketches and pastel work.

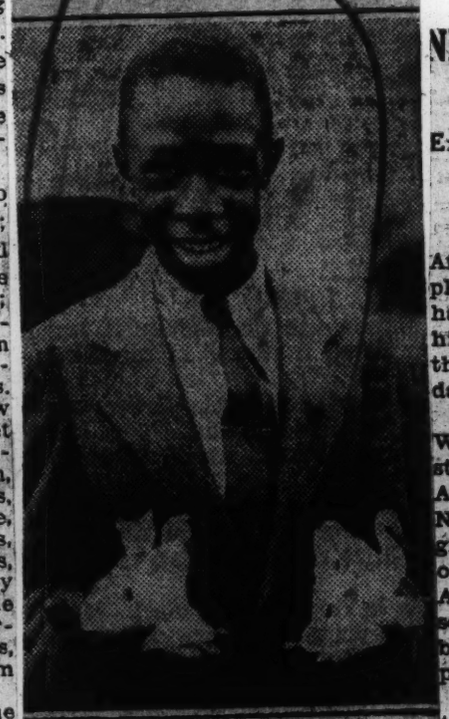
Approximately 103 pieces are included in the show which is being sponsored by the Art Crafts Guild. An amazing variety of spbjects are treated and judging from the titles alone some of the following are well worth the time spent by anyone in viewing them.

Some of the pieces are "Mulatto Madonna" by Charles White; "Toughie," John Biggs; "De Lawd and Moses," Arthur Diggs; "House Rent Rag," Vernon Winslow; "South Chicago Shacks," G. L. Williams; "Savoyagers," Vernon Winslow; "Duke Ellington," William McBride, Jr., and many others.

Artists whose works are on view include Martin Thomas, Margaret Taylor, L. Simpson, Vince Saunders, Joseph Kersey, Faun Winn, William Carter, Laurence Jones, Charles White, William McBride, Jr., Muzetta Holland, John Biggs, Frank Stephenson, Arthur Diggs, Vernon Winslow, Luke Kelly, Perry H. Wilson, Henry Fornby, Allie Lewis, Dannie Reed, William Carter, George E. Neal, G. L. Williams, Frank Neal, Charles Davis, William Trent, and Roderick Cooper.

Joseph Kersey is chairman of the exhibition. Officers of the guild are William McGill, president; George E. Neal, vice president; Margaret Taylor, secretary, and Joseph A. Kersey, treasurer.

Wins Sculpture Prize



RAYMOND THOMAS, Armstrong High School senior, Washington, who won a fifth dollar prize in the senior class of a national soap sculpture competition. Last year he won second place in the section.

New York World Telegram

JUL 12 1935

BERNARD DOUGLAS, Negro artist, who illustrated James Weldon Johnson's "God's Trombones" and Paul Morand's "Black Magic," is collecting material for a book of photographs to be called "Portrait of the American Negro." The book will present a broad panorama of Negro life, including representations of historical episodes in which Negroes played outstanding roles, sociologic trends in Negro communities; political, religious and idealistic movements; Negro leaders, teachers, business men, athletes, artists, &c. Mr. Douglas would like to hear from photographers and others who have material along these lines. His address is 409 Edgecomb Ave., New York.

Greensboro, N. C., News
November 23, 1935

NEGRO ART DISPLAY AT BENNETT COLLEGE

Exhibition of Photographs Will Be Opened In Pfeiffer Hall This Morning.

A collection of photographs of the African negro has been put on display in the reception room of Pfeiffer hall at Bennett college and the exhibit will be opened to the public this morning and continue for four days.

The photographs are the work of Walker Evans, of New York, an outstanding photographer of sculpture. Assembled by the Museum of Art of New York, this exhibition of photographs represents the outstanding objects shown in the Exhibition of African Negro Art held at the museum last spring. Evans was engaged by the General Education board to photograph the objects.

The original exhibition from which the photographs were made was assembled from private and museum collections in England, Germany, Belgium, France and the United States by James J. Sweeney, outstanding art critic. Objects in the exhibition were drawn principally from west central Africa. It includes the following regions: French Sudan, French Guinea, Ivory Coast, Dahomey, British Nigeria, French Congo, and British East Africa. It is impossible to estimate with any degree of accuracy the age of the objects. Those in wood, due to the perishable nature of the material, may not be more than 300 years old. Objects in metal and ivory may precede the 16th century.

Art – 1935

VA. PAINTER SCORES WITH LATEST WORK

Sent here by citixens of both races in Lynchburg, Va. his home-town, because they felt he had a message to portray with his brushes, Lawrence Jones, 23-years-old Art Institute student, has about justified the faith his fellow citixens back in Virginia have in him, it was said, according to the high type of work he has been turning out at the Institute.

And for this reason Mrs. Ann Spencer of Lunchburg, representing a group of citixens there, wrote Jones for an oil painting of the late Richard Berry Harrison, De Lawd of "The Green Pastures."

Jones, using a picture torn from the frontispiece of a magaxine, completed the portrait this week and much favorable comment has been offered by all who have viewed it.

Young Jones was sent to Chicago in 1934 following his graduation from Lynchburg high school thru effort on the part of Mrs. Bessie Woolfolk, white, who saw much talent in the embr painter.

She aroused other citixens to rally to her proposal to give the boy a chance and aided by the City Civic club of Lynchburg, Jones was sent to Chicago.

While in Lynchburg Jones was accorded the distinction of being one of the few members of the Race allowed to use the white public library.

The young man is a resident of Hull House. His work has been complimented by such famous personages as Gertrude Stein, the writer, who told him his original work was better than any he had done in school. He tied in the competition at the institute for a scholarship and won an honorable mention.

CHICAGO, ILL., DEFENDER
6-1-35

Charlotte, N. C., News
August 12, 1935

Painting By Local Negro To Be Shown

"The Maid Churning," an oil painting by Rev. William Arthur Cooper, negro preacher-painter of this city, will be on exhibition at the California-Pacific International exposition in San Diego, Cal., this summer, it was announced today by the Harmon foundation, of New York city.

Twenty examples of the finest painting and sculpture done by negro artists in the United States will be sent to San Diego next week and will be on display beginning August 24 for the benefit of visitors to the exhibition.

The canvases will be hung in the San Diego Museum of Fine Arts and will remain there for three weeks or a month. The opening of the exhibition has been set for August 24, which is also national negro day in the United States.

Paintings by outstanding negro artists of the country are gathered by the Harmon foundation in New York each year for exhibition purposes and invitation to participate in this show is considered a great honor. Rev. Cooper's earlier paintings, "The Vanishing Washerwoman," was given an award of merit in the Harmon foundation several years ago. "The Maid Churning" is one of his newer works and is part of the series of negro character studies which he is making.

OLD CULTURE SEEN IN AFRICAN EXHIBIT

Times

Bronzes and Ivories of Kingdom of Benin of Centuries Ago on View at Knoedler's.

11-24-35

ARCHAIC VALUES OFFERED

Items From Collection of Louis

Carre Portray Ancient Kings and Musicians.

By EDWARD ALDEN JEWELL.

African Negro sculpture, and that of more or less closely related cultures, occupied a prominent place in last season's exhibition program here in New York. We had the remarkable display arranged by James Johnson Sweeney at the Museum of Modern Art, supplemented by smaller groups at the Pierre Matisse and the Valentine. This season, it develops, is not too barren of exploits in the same general field, for Louis Carré returns to us with part of his own large collection, the bronzes and ivories now on view at Knoedler's representing the achievement of sculptors and craftsmen whose ateliers must have enjoyed the most distinguished patronage when the Kingdom of Benin was one of the strongholds of African civilization. That, of course, was many centuries ago.

The term "civilization" is, to be sure, open to argument. It always is when we come suddenly up against emblems of culture that seem in nearly every respect antithetical to those of our own.

Courts through which tame leopards affectionately roamed; rituals that yielded obeisance to the catfish and the crocodile; sacerdotal rites in which slaves were graciously permitted to drink all the rum they could hold before being immolated upon altars and thus assisted into the Beyond, where they might serve a deceased monarch—these and kindred phenomena we are pretty apt to consider uncivilized, though without pausing to ask ourselves whether a few of our own civilized traits might not appear ever so strange, and even darkly suspect, to the dignitaries of old Benin.

In an effort to "break down barriers of race and language" we may all find it helpful to bear in mind the precepts suggested by wise Dr. Coomaraswamy apropos of the current exhibition of the arts of old India, some of which were quoted on the art page last Sunday. The pilgrim, he urged, "must learn to react to an unfamiliar beauty; must acquire new tastes, a new vocabulary of form." And although tastes may be violently disparate, "that about which tastes differ remains unaltered in human nature." Thus one is prepared to see that all communicated ideologies, however difficult they may appear to the uninitiated, are but "variants or dialects of a common intellectual inheritance."

Certainly there are some striking examples in the Benin show that Louis Carré is holding at Knoedler's: the portrait heads of exalted personages, with enormous collars of coral hiding neck and chin; the full-length figures of kings and flute players; the architectural relief plaques portraying, each, a pair of princes or nobles presented full-face, which originally, we are informed, decorated pillars in the king's palace; the lusty bronze cock, his feathers imitating foliage; the ivory and bronze animals; delicate ivory armlets.

The catalogue lists most of these objects as belonging to the "ancient" and to the "classical" periods, though a bronze bell may possibly be "archaic," which would make it the oldest piece in the group.

A Memorial Exhibition.

Opening on Monday, a memorial exhibition of pastels, etchings and water-colors by the late Lucille Douglas will be held at the Montross Gallery. Among the collectors who are lending examples of the artist's work for the occasion are Mrs. William H. Moor, Miss Anne Morgan, Miss Louise Frith and Mrs. Morgan Hamilton. Pastels and etchings of the Far East will be included, among them several of the ruins of Angkor. The French Government, it will be remembered, purchased a full set of Miss Douglas's etchings of Angkor for the recent Colonial exhibition in Paris. The etchings to be included in the projected exhibition number among them the first Miss Douglas made and also her very last. And twelve pastels unsold at the time of her death will also be placed on view.

Shelby, N. C. Star
November 25, 1935

Negroes Included In Art Contest

Sometime ago The Star carried an item to the effect that the music and arts division of the local Woman's club had been asked to cooperate with the art department of the North Carolina Federation of Woman's clubs in putting on a county-wide art exhibit in the spring.

At that time the contest was only opened to members of the white race but now the invitation is being extended to colored artists to enter their work.

The object of the exhibit will be to discover new talent and stimulate original art, the artists to be divided into two classes: the junior, under 16 years of age, and the senior, over 16.

Each artist will be allowed to enter two paintings, which should be framed, whether they will qualify for exhibition will be left to competent judges.

DOUGLASS MURAL TO BE PLACED IN HALL AT HOWARD

Chicago Artist to Pain Work in Honor of Great Negro

The trustees of Howard University have approved the following murals to be placed on the walls of Frederick Douglass Memorial Hall, the same to be painted by Archibald J. Motley, Chicago artist, being the project of the Relief Art Projects Department of the Procurement Division of the U. S. Treasury:

A standing figure of Frederick Douglass with his hand resting on the head of a Negro youth; opposite this mural a standing figure of Abraham Lincoln with his hand resting on the head of a Negro youth; Frederick Douglass as a straping boy of seventeen, driving a team of oxen through the hilly countryside of Maryland, as Edward Covey, the brutal slave breaker, watches him;

The funeral services for Douglass at the Central Presbyterian Church in Rochester, New York.

Theodore Roosevelt, then governor of New York, will be shown addressing a large audience of white and colored people, and the mayor and city council will be shown in attendance; the escape of Douglass from slavery on September 3, 1838.

Douglass will be represented in the borrowed clothes of a sailor, which served as his disguise, boarding a train and surrounded by a crowd of white and colored people at the depot; Douglass during the period in which he published the "North Star" in Rochester, N.Y. The scene will depict the publication of the newspaper, with men working at the presses, setting type, and performing other duties, while Douglass supervises the work. (Rocheser was Douglass's home for many years after his return from Europe in April, 1847, and his house became one of the underground Railroad Stations. The "North Star" first was published on December 3, 1847; the title latter changed to Frederick Douglass's Paper);

Douglass reviewing the 54th and 55th Massachusetts Infantry Volunteers. (With the advent of the Civil War, after the election of Lincoln, one of Douglass's several tasks was to assist in organizing these two regiments of colored troops in the United States. Two of his sons became members of these regiments. Later Douglass called upon Lincoln, presented the facts concerning the ill treatment of colored soldiers, and effected a remedy of the evils.)

Mr. Motley hopes to complete the murals and to place them on the walls of Frederick Douglass Memorial Hall before the end of the present school year.

Square Oranges Passé

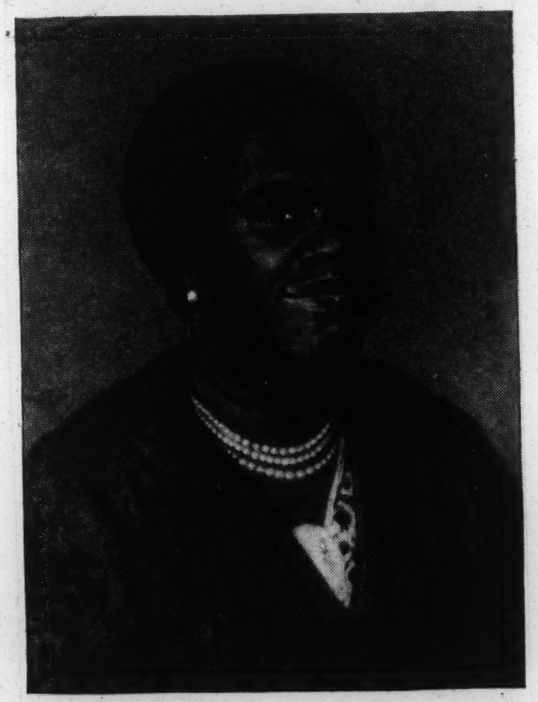
Blasting the placid atmosphere of the Barnard Club, New York, Charles R Knight, portrait-painter and muralist hurled incisive words of scorn at artists who paint green, square oranges, and huge round bodies.

Beaming their approval, the members of three Southern women's societies listened enraptured, and applauded. Afterward over the teacups, they gazed apprehensively through their *lorgnettes* at the exhibit sponsored by the Southern Women's National Democratic Organization in New York, the United Daughters of the Confederacy, and the Southern Society.

Visitors to the show last week found little that was monstrous or inexplicable in the paintings, water-colors, and lithographs executed by artists born in the South, or associated with it. Instead of green, square oranges, they saw round orange ones, undistorted; conventional flower-vases, and portraits of society leaders, in dignified attitudes.

Other subjects in the exhibit included scenes of Istanbul, Mexico, and Manhattan, as well as of the South. The most conspicuous work was a forthright vigorous portrait, by Mr. Knight, of Mrs. Mary McLeod Bethune, founder and President of Bethune-Cookman College, Daytona Beach, Florida.

The sponsors of the show intended it to be democratic, tho not necessarily by Democratic artists, according to Mrs. J. F Brandenburg, exhibition director.



© Charles R. Knight

Portrait of Mrs. Mary McLeod Bethune, by Charles R. Knight, at Southern group show

Art-1935.

New York Evening Post

NOV 30 1935

AFRICAN CLASSICS ARE EXHIBITED AT KNOEDLER SHOW

Art of Dark Continent Is Compared With Works From Egypt

PRIMITIVE AND DECADENT SCULPTURES ON DISPLAY

By JEROME KLEIN

Not the least of the wonders which darkest Africa has yielded up to the conquering white man is her vast store of sculptured images.

Freebooters and missionaries of the eighteenth and nineteenth centuries brought these things back as curiosities.

About the beginning of this century advanced painters in Paris went wild over the African arts, which at the same time engaged the attention of serious scholars.

American interest in African art was summed up in the great exhibition of Negro art held last year at the Museum of Modern Art under the very capable and conscientious direction of James Johnson Sweeney.

Through the presentation of a choice selection of comparative material by Louis Carre and Charles Ratton to a private discussion group at the time of that show, the writer first became aware of a striking fact.

A Decadent Art

The African sculpture of concave surfaces and highly schematic forms which had caught the imagination of artists struggling to escape the "baleful" influence of European naturalism was, in effect, a decadent type, a half-degenerate descendant of Negro art that had once had splendid qualities of naturalism!

All of which is no reflection on the taste of Fauve and Cubist artists of of 1910. They deserve as much credit for sensing, even in decadent examples, the fundamental artistic importance of African art, as Winckelmann deserved in divining the character of classic Greek art in the eighteenth century, when he only knew second-rate Roman copies of degenerate Greek work.

The most discriminating presentation of the primitive and "classical" phases of African art which the writer has ever seen is to be found in the exhibition of bronzes and ivories from the Kingdom of Benin which Louis Carre opened this week at the Knoedler Galleries.

When America was still a wilderness, Benin, in West Africa, was already famed among Europeans for its riches, and especially for its magnificent bronzes. Of these products of a high technical development, it is certain only a fraction has survived.

Parallels Egyptian Art

But half a dozen works in this collection alone are enough to leave one just a bit short of breath. The portrait head of a Benin princess can only be fairly compared in quality and to a certain extent in character with the great royal portraits of the Sumerians and of the early and middle Egyptian dynasties.

The ceremonial splendor of this art derives from the complete subservience of the entire society, including artists, to the royal family whose supreme power was mightily fortified by its sacred character. Here the relation of artist to subject shows a close parallel to that prevailing in early Mesopotamian and Egyptian cultures. And it might be added there are important parallels in style, especially among the archaic works.

Comparisons of this sort, and emphasis on the living natural qualities of "classical" African art should not obscure the fact that this art has its own distinctive esthetic features, that it is never naturalistic in the modern European sense, and that these features can be determined only by a very thorough scientific study of the whole field.

In the meantime, here is a notable collection of museum pieces.

'Shantytown,' Is Bleak, Stark Portrayal of Poverty

"Shantytown," one of the 25 paintings in the Hale Woodruff exhibition at Atlanta University, is shown above. It is a powerful painting and a splendid example of modern art in painting. Woodruff has been at Atlanta University for four years. His work is internationally known and he is recognized as one of the modern masters. The exhibition continues throughout this week and the public is invited. Staff photo

Quiet, Modest Negro Artist Here Hailed as One of Modern Masters

By RALPH McGILL

At Atlanta University, quiet, modest Hale Woodruff is exhibiting his recent paintings in the school library.

This young negro artist is one of the modern masters. This exhibition is really one of the finest that will be shown anywhere.

Hale Woodruff is not a recent discovery except in Atlanta, where he has been for four years. A number of modern books on art have devoted paragraphs and even pages to his work. It is internationally known.

He does magnificent things with color, his yellows and greens being reminiscent even of the amazing color work which made Vincent van Gogh so famous.

Seek "Third Dimension."

The modern school strives for the "feel" of things, to create the impression of hidden forms, to produce what they call "the third dimension."

His paintings do not look flatly out from their canvases. They have depth and something beyond the surface and the oils.

His story is a simple one. He was born at Cairo, Ill. When he was two years old his mother moved to Nashville, Tenn. There he attended the public schools. He went to Indianapolis and worked at the Y. M. C. A. and studied art in the schools there. He sold a few paintings. One sold for $100 in New York. Thus encouraged, he went to Paris and studied for four years. That was a struggle. He came back to Atlanta and for four years he has been teaching art and drawing at Atlanta University. That, briefly, is his story.

There are in this exhibition 25 paintings and 10 water colors. There is a splendid variety there.

Georgia Landscapes.

Some of his landscapes, most of them in fact since these are recent paintings, are of Georgia landscapes. He catches in them the turbulence of autumn skies. He catches the wind in the trees. One of them, "End of Summer," is very powerful. The wind is in the trees and the fact summer is gone leaps instantly from the canvas as one sees the forms of the trees and the road that goes beneath them, stark in its autumn outline.

"Summer Landscape" and "Autumn in Georgia" are very unusual. The latter one is magnificent because of the use of the green color in producing the effect of piled-up pine trees on a hill with the somber sky beyond.

"Tree Forms" is perhaps the best canvas to portray the ideas of modern art in its feeling for form. The forms of the trees are most striking, presenting themselves in all their nuances of shape and form.

There are two paintings there which speak out in rebuke. They are worth more, they say more than all the studies on economics and the need for slum clearances and for better housing.

"Shantytown."

One of them is "Shantytown." There is another, "Mudhill Row." Both of them hurt with their garish poverty and their stark bleakness. Yet he has not exaggerated a single line nor forced a point. There they are. They speak for themselves. Both of them, especially "Mudhill Row," are splendid illustrations of the modern schooling. The climbing hill of raw, red clay, eroded and twisted, is a vista of ugliness and harshness. It speaks within a thousand silent tongues.

His studies, "Girl in a Red Tam" and "The Mandarin Coat," are among his better ones. He catches the racial lines and moods with unusual grace.

TIME
CHICAGO, ILL.
DEC 18 1935

ART

City of Blood

Ever since the early Cubists first caught the fever in 1910, African Negro sculpture has had an important influence on modern artists. In recent months first-rate exhibitions of this art have been held in Manhattan, Paris, London (TIME, April 1). Plain gallery-goers sometimes find it difficult to understand much of an art which has nothing whatever to do with the civilized European concept of Beauty, but which stems directly from the basic emotion of fear. But one fact is plain to all eyes: in any showing of African art the bronzes and carvings of the vanished Kingdom of Benin are definitely superior in spirit and technique to other Negro art. Proudly last week in Manhattan the distinguished Knoedler Galleries put on display 31 objects which constituted the most important collection of Benin art ever exhibited in the U. S.

Follow the Equator westward across Africa to its crotch where the Guinea coast joins the coast of the Cameroons. Just in that corner stood until the end of the 19th Century the ancient Kingdom of Benin.

In 1486, six years before Columbus sailed to the west, Portuguese traders searching for pepper first entered the sacred city of Benin. There they found palaces of red clay polished until they shone like marble, great treasures of ivory, brass and bronze, a broad main street stretching to the horizon. In the 400 years that followed, only a handful of white travelers followed them. In the early 16th Century one King of Benin ordered his whole nation converted to Christianity in exchange for a white wife, provided by Portuguese missionaries. The conversion was short-lived, though later generations of the Bini adopted wholeheartedly the custom of crucifying their human sacrifices.

By 1896 Britain had already established control of the coast of Nigeria, was eager to trade with forbidden Benin in the interior. Acting Consul General Phillips, eager to hurry matters, sent a message to grinning black King Overami of Benin asking permission to visit his capital, arrange a treaty. With the messenger the Briton sent the traditional present: a bottle of gin, a piece of cloth, a walking stick. King Overami appreciated the gin, but sent word that it would be unwise for a white man to come at that time as he was celebrating the anniversary of his father's death. Mr. Phillips, who had not read the works of early travelers sufficiently to realize what this meant, decided to go in anyway. With a party of eight white men, completely unarmed, he left the Benin River on Jan. 4, 1897 and started overland for Benin City. A volley of shots rang out when a Mr. Locke bent over to tie his shoelaces. All but two men in the party were brutally slaughtered.

By Feb. 17, a punitive expedition, complete with an admiral, 500 troops, five Maxim guns and a 7-year-old native boy who kept saying "God bless the Queen and I hope you will knock [illegible] out of the King of Benin," were fighting up that same trail, blasting away at the gates of Benin.

The first dispatches to reach London gave Benin the name it has since held—"The City of Blood." Grinning King Overami did not want Consul Phillips to enter his town because for three months he and his chieftains had been slaughtering living slaves in memory of the dead King Adolo. The stench of rotting corpses was overpowering. Blackamoors had been crucified to ladders made between two trees, left there to feed the buzzards. On the city's mud altars the carved tusks and terrifying bronze heads, displayed in Manhattan last week, were caked thick with dried human blood.

The British force looted the city thoroughly, burned it to the ground, shot six chiefs responsible for the Phillips massacre, exiled grinning King Overami to Calabar, where he died in 1914, and brought back not only the first Benin bronzes Europe had ever seen, but practically the entire output of an art that had ceased to exist after 1830.

In the loot of 1897, there were 2,400 pieces, sold at auction by the British Admiralty. The British Museum bought 289, all it could afford. German museums snapped up 1,085 pieces. The rest drifted to private hands. Most of the greatest pieces were portraits of kings in their high-necked coral headdresses. What kings it was impossible to say, for Benin had no written history until the coming of the English.

Most appealing to moderns is the great King Oguola, traditionally fourth king of the Bini. Since his people were rich and peaceable and his slaves had little to do, he sent 20,000 of them into the forest to dig a ditch about 40 feet wide, 20 feet deep. "Not for war," explained King Oguola. "But when I die and people say 'Who was Oguola?' they will hear 'he was the King that dug the Big Ditch.'"

Benin today is part of British Nigeria a prosperous city of 35,000 blacks with paved highways and scarcely a trace of the old City of Blood. Under British guidance a king still rules there. Though he affects the coral headdress of his ancestors and a curved executioner's sword still precedes him wherever he goes, he wears gold-rimmed spectacles, speaks with an Oxford accent, and was discovered last year seated in a rocking chair, reading Lord Chesterfield's *Letters to His Son.*

Under British guidance the present King's people have revived the art of bronze casting, are happily turning out hundreds of Benin bronzes almost identical to the works of the Classical period (1500–1691).